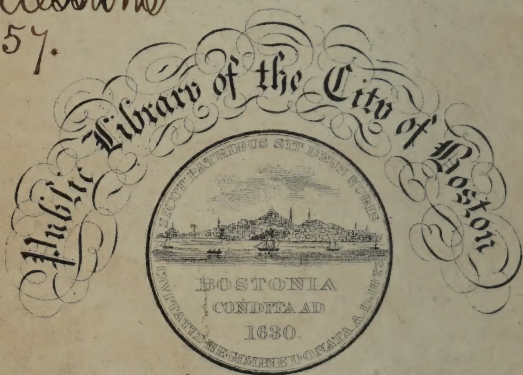
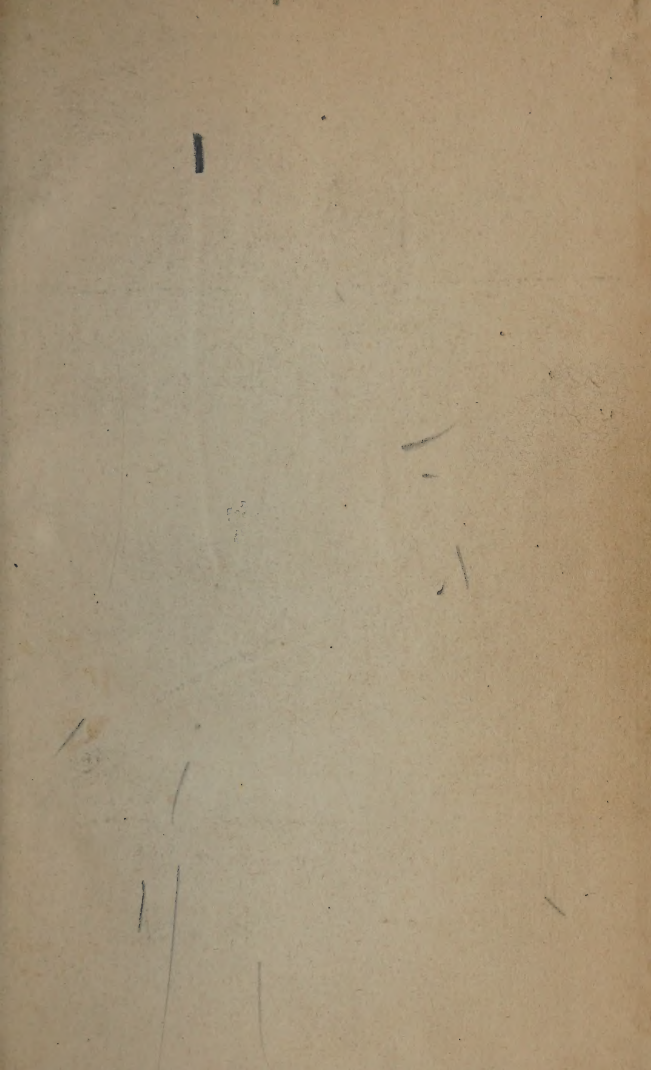
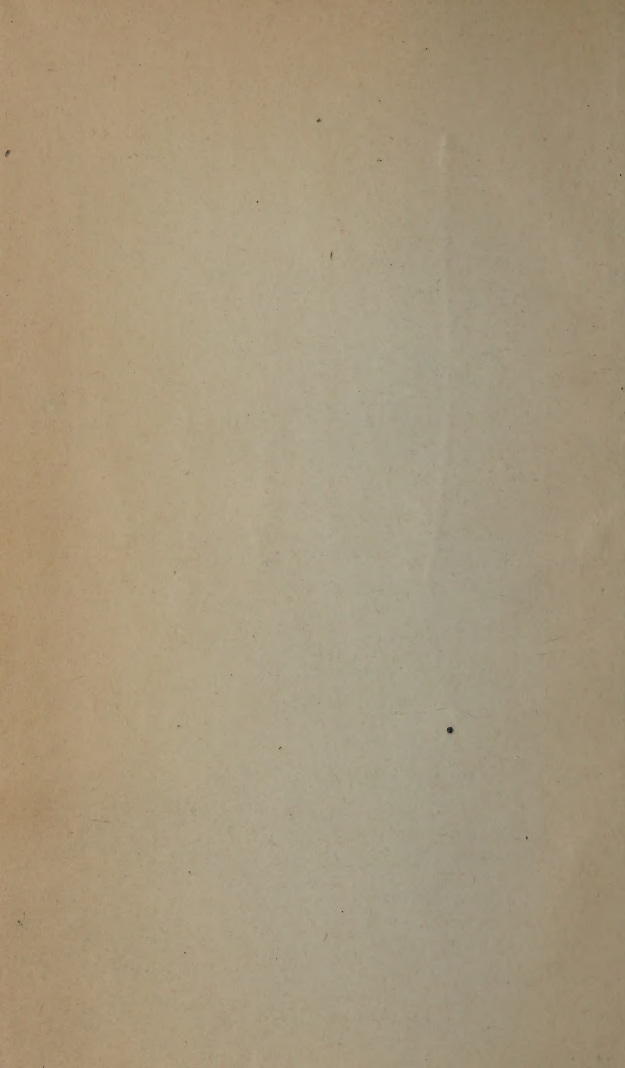


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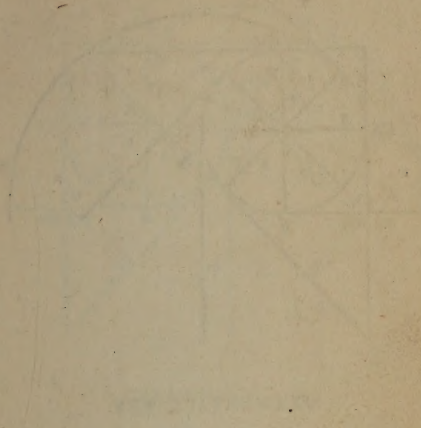
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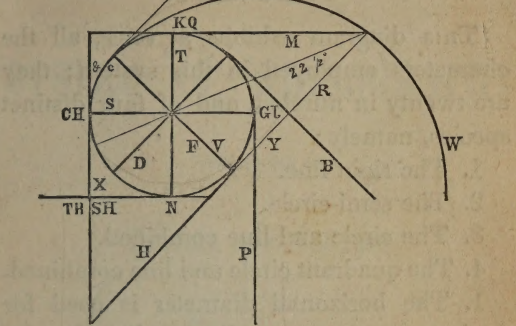












ELEMENTARY KEY.

241
 L 9 1 2 3 4 5 6 7
 - 1 2 3 4 5 6 7
 8 9 10 11 12 13 14
 15 16 - 17 18 19 20

EXPLANATION OF THE ELEMENTARY KEY.

THIS diagram exhibits at once, all the characters employed in this system; they are twenty in number, and of four distinct species, namely:

1. The right line.
2. The semi-circle.
3. The circle and line combined.
4. The quadrant circle and line combined.

1. The horizontal diameter is used for the letter *s*; the perpendicular diameter for *t*; the oblique diameter drawn downwards on an angle of 45 degrees to the *right*, is *f*, or *v*; the oblique diameter, drawn downwards on an angle of 45 degrees to the *left* is *d*.

2. If a circle be divided horizontally, into two semi-circles, the *upper* one is *k*, or *q*; the *lower* one, *n*; if divided perpendicularly, the *left* semi-circle is *ch*, and the *right* *g*, or *j*.

3. If any of the right lines above described be joined to a small circle, and project as a tangent, the circle and line together

A

N E W

SYSTEM OF STENOGRAPHY

FOR THE USE OF

Schools and Colleges.

BY CHARLES SAXTON.

STENOGRAPHER.

"Brevity and Expedition are the very Soul of Professional and Commercial Communication."

BOSTON:
PUBLISHED BY SAXTON AND PEIRCE,
No. 133 Washington Street.

NEW YORK: SAXTON AND MILES,
205 Broadway.

.....

1842.

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757

SAMUEL N. DICKINSON, PRINTER,
52 Washington Street, Boston.

INTRODUCTION.

ORIGIN AND PROGRESS OF THE ART OF STENOGRAPHY.

HE who takes a comparative view of the state of the arts in ancient and modern times, will be struck with the vast progress which has been made within two or three centuries. Innovation after innovation has been made, till the whole circle of sciences and arts have assumed a new complexion. Yet every new theory, as it arose, has met with the most virulent opposition from those who were educated in different forms, and who consequently have held in contempt every new system, as if deeming it impossible that any generation could be wiser than its predecessor. Every innovator has for the time met with the sneers of an incredulous world, ever on the look-out to find mate-

rials for cavilling. When Galileo announced that the earth moved round the sun, and Harvey dared to explain the circulation of the blood, the one was punished by the Inquisition, and the other almost starved for want of practice, in the midst of practitioners whose sons lived to speak his name with reverence. Even Fulton, when, to the exhaustion of his poor purse, he launched the first steamboat on the North River, could scarce find a man who would deign to put a foot on board. The first steamboat was called "Fulton's Folly."

"All sneered, none aided, and few understood."

But in this case, as in others, prejudice was driven back by the strong light of conviction. In no art has greater improvements been made than in writing. The slow, formal pace of the hand-writing of former days, like the old scow navigation of our fathers, has been exchanged for more rapid systems. But the greatest improvements are manifested in the art which is emphatically called STENOGRAPHY, or "close writing," from *στενος* *confined*, and *γραφειν* to *write*,

from the small space it occupies ; sometimes and more appropriately called Tachygraphy, or '*swift writing*.' It is upon this subject that I shall make a few remarks, believing that it is, even at this day, unknown in practice to many who might derive advantage from it.

This art, to a certain limited extent, was known and practiced by most of the ancient civilized nations. The Egyptians, who were distinguished for their learning at an early period, at first expressed their words by a certain kind of figures called *hieroglyphics*. But a more concise mode of writing seems to have been afterwards introduced, in which only a part of the symbol, or picture, was drawn. This invention answered the purpose of Stenography in some degree. The pillars and sides of the ruins of the Egyptian temples and statutes, are sculptured with hieroglyphics, those mysterious characters that have from age to age defied the skill of even the most learned antiquarians, until recent discoveries. In Russel's history of Egypt, it is stated, that when the French army, under the command of

Napoleon, invaded that country, they satisfactorily made out that hieroglyphics not only expressed ideas, or represented things, but also, that they were frequently used as alphabetical characters, and that when employed for the last of these purposes, the names of the several objects in the language of the country, supplied the alphabetical sounds which composed any particular word. The first steps which led to this important discovery, were made by Dr. Young, but the most important discovery was made by Champollion. After a very profound and protracted examination and comparison, he ascertained that every *phonetic* hieroglyphic is the image of some physical object, whose name in the spoken language of Egypt begins with the sound or letter which the sculptured figure was destined to represent. Thus the image of an eagle, which in the Coptic is *Ahôm*, became the sign of the vowel A; that of a small vase, called *Berbe* in Egyptian, stood for the consonant B; that of a hand, *Tot*, represented the letter T; that of a hatchet, *Kelebin*, was the sign of the consonant K;

that of a lion or lioness, *Labo*, the sign of the consonant L; that of a mouth, *Ró*, the sign of the consonant R; and the abbreviated image of a garden, *Shené*, the sign of the compound articulation *Sh*.* These hieroglyphics were used by the Egyptian priesthood for transmitting and recording knowledge. After alphabetical writing was introduced, however, they employed them for veiling or concealing knowledge from the vulgar. But that time has long since gone by. In this enlightened age, the man that would avail himself of this invaluable art, however humble the sphere of life in which he moves, has it within his power.

After them, the Hebrews, Greeks and Romans adopted various methods of abbreviating their words and sentences, suited to their respective languages, mostly by substituting the initials and radicals for whole words, and combinations of these formed a sentence. The Greeks are honored as the inventors of arbitrary characters for words, in such a form as to be of any practical

* See Goodrich's Pictorial Geography, p. 872.

utility, which invention is ascribed to Xenophon, the distinguished philosopher and historian, and was introduced with much success by him, at Nicolai. The Romans at once availed themselves of these improvements, and Bishop Wilkins informs us that Ennius, the poet, invented eleven hundred arbitrary characters, by which the Notari recorded the language of celebrated orators. After this the plan was considerably improved by Tyro, and held in high estimation at Rome. It is affirmed by some writers that Cicero, whose unrivalled eloquence caused Catiline to quail before him, instructed and employed Stenographers in the Roman Senate. In the reign of Augustus, when more attention was given to the fine arts, genius encouraged, and industry rewarded, Stenographers were employed to register the public acts.

Titus Vespasian was remarkably fond of Stenography, and greatly excited the attention of his contemporaries, not only by his fond attachment to its practice for the sake of amusement, but by his repeated efforts to convince his subjects of its vast utility,

both in transmitting to posterity the most celebrated orations, and in promoting the convenience of private correspondence. Seneca, it is said, increased the number to five thousand.

No nation has discovered more ingenuity in representing words and ideas by characters, than the Chinese. According to the best accounts of their language, it is a string of monosyllables, and these are not numerous, but their meaning is varied by different pronunciations. The language of the provinces varies, and even among the natives of the same provinces, signs are used to relieve the ambiguity of words; there being not more than five hundred and fifty sounds in the language that can be distinguished by the English alphabet, while the written language has eighty thousand characters, representing objects or ideas; hence it is a common practice to prevent mistakes in talking, to make with the finger the signs of the character that one means to express by the word. The Chinese characters seem devised as a communication between those who are deprived

of speech ; the sign is sometimes arbitrary, and at others it represents the object described. Thus a *prison* is represented by a square, denoting an enclosure ; and the addition of a dot within it, represents a *prisoner*. The character that represents a tree, used twice, denotes a thicket, and thrice, a forest. The character for time, repeated, means eternity. Some of the combinations of the characters to express other ideas are ingenious. Thus the characters combined, of *good* and *word*, make *praise*. A *bargain* is denoted by *word* and a *nail* ; *comfort* is expressed by *rise* and *mouth* ; and *listening* by *door* and *ear*. The compounds are various, and very many of them show the low estimation in which females are held in China. The character for *vicious* is composed of the sign for *woman* and *fugitive*. Subjugation is denoted by the sign of a *woman* and a *claw*. Levity is denoted by the character for a *man* placed between *two women* and *sour wine*. Some combinations, however, are expressed in a more gallant spirit. A young unmarried damsel is expressed by

the characters which denote *woman* and *bending down*, like an ear of corn. Handsome is denoted by the characters for a *woman* and *sigh*.*

In 1588, Dr. Timothy Bright, availing himself of a Latin manuscript, dated 1412, wrote the first English treatise on this subject under letters-patent from Queen Elizabeth, and dedicated it to her by the title of the "Art of Short, Secret and Swift Writing by Characters." A Stenographic Alphabet was invented by Mr. Willis in 1618. Mr. Byrom soon after made an important improvement upon the system, by excluding all vowels in the middle of words. His first edition appeared in the year 1767. These were improvements of vast importance, and will ever be regarded as laying the foundation for every practical system of Stenography; but they were inadequate to the purpose for which this elegant and useful art is designed; for though many of them are entitled to much credit for their skill and ingenuity, yet none of them have established a permanent system. M. T. C.

* See Goodrich's Pictorial Geography, p. 965.

Gould, in his work on "Short-hand Writing," published in 1841, has made some important improvements in the art. Still his work is encumbered with many useless *arbitrary* characters, and alteration of some of the characters of the alphabet for particular words, which are difficult to be retained in the memory, and often produce hesitation in following a rapid speaker. Still it has merits superior to any work previously published, and in his introduction he says, "it will furnish a reasonable ground of hope, that a general standard of Stenography may yet be established, notwithstanding numerous efforts have proved abortive."

In the Work now offered to the public, eight different languages, namely, the English, Latin, French, Italian, Spanish, German, Greek and Hebrew, are expressed in Stenographic characters; a specimen of which is given in the work, so that it may indeed be called a *universal language*; for by expressing the meaning of a foreign language in these Stenographic characters, all the scholar has to do to correspond with a man in France or Germany, is to learn

the different combination of the characters in those languages from what they have in the English, and the object is attained. So that instead of learning half a dozen different alphabets, one answers for all, and will convey distinctly to the mind the different *sound* of the letters in the several languages, and thus he will be enabled to ascertain by means of a Stenographic dictionary, the true meaning of each word in the different languages.

We are confident the time is near at hand, if it has not already arrived, when Stenography will be made a permanent study in our Academies, Colleges and Seminaries of learning; for in the light of reason, philosophy and experience, it may be regarded *as a science as well as an art*; and that ladies and gentlemen will consider their education incomplete, until they can, by the aid of it, preserve the most beautiful specimens of rhetoric, and the highest strains of eloquence, which otherwise would be buried in oblivion.

The utility of Stenography to the reporters of debates—to the students in the

courts of law—to the intelligent historian—and to every individual whose convenience may be promoted by a mode of writing at once easy and expeditious, has been too long acknowledged, and is in itself too evident to demand further exposition; but indirectly it is of great service to those who acquire it, as well as in its application to the common purposes of life. The practical utility of the mathematics is less evident than their tendency to inure the mind to habits of intense and persevering study, and to train it to a regular and systematic method of investigation. In the same manner the practice of Stenography may powerfully contribute to accuracy of observation, and to that rapidity of apprehension and execution, which of all other qualifications are the most necessary in the general intercourse of society; it is calculated to impart a habit of fixedness of attention, without which no one can make proficiency in any of the common branches of study.

The effusions of ancient eloquence, justly admired as they always have been, and

which pleased those whose fortune it was to hear them delivered, were forgotten with the occasion that called them forth. The orations ascribed to the Grecian and Roman statesmen, were but fictitious narrations of the historian; and only tended to vitiate the purity, and discredit the fidelity of history. The speeches of Catiline and Fabius, as represented by Cato and Plutarch, were either the invention of the writer, or constructed after his own peculiarity of style, and according to his own modes of thinking and reasoning. But the moderns have not only been duped with fictitious orations, but the eloquence of the great masters of ancient oratory has been transmitted to us very imperfectly. The orations of Cicero and Demosthenes, excellent in themselves, are, when compared to the bursts of eloquence of many of their contemporaries, like a single star to the innumerable lesser lights which glitter in the firmament. How would mankind have been delighted, had the defence of Socrates, and the orations of Regulus, been handed down to us as they were delivered, when the latter exhorted his

countrymen to persevere in their enmity to the Carthaginians, though his life depended on their submission? The struggles of virtuous resentment and patriotism, exhibited to the mental eye of the auditor, a picture, which, had he been able to embody it, would have excited the admiration of future ages as much as it improved and delighted the masters of the world. The simple and unpremeditated eloquence of nature far outvie such harangues as the historian and dramatist have accredited to the philosopher and hero; and while they obtain an irresistible command over the feelings, they would have contributed, through the medium of the Stenographer, to the correctness of history, as much as to its beauty and sublimity; giving to posterity simple truth, clothed with native, sublime, godlike eloquence.

Let us for a moment take a glance at our own country, where have also been exhibited strains of eloquence, which, could they have been preserved, would have borne comparison with the productions of ancient orators. What a choice relic would it have

been in the annals of America, could the glowing language of John Hancock, John Adams, and Patrick Henry, have been treasured up precisely as it was uttered, on some of those great occasions "which tried men's souls;" when every latent energy was called forth, feeling that the destiny of the nation depended upon the decision of the moment! Even the famous speech of Adams, on the declaration of American Independence, is but the fictitious production of Webster; for there was no one on that occasion to report the speeches of some of the greatest orators the world has ever produced. But we trust that henceforth, when a master spirit bursts the bonds which rhetoric would throw around it, and like the spontaneous eruption of volcanic fires, pours forth its thunders upon the minds of the astonished multitude, there will not be wanting those, who can gather into the store-house of knowledge the precious wheat, which otherwise would be blown away with the chaff of political harangues.

Such are some of the advantages to be

derived from this eclectic system of Stenography. Founded as it is, strictly upon mathematical principles, embracing the improvements of the most distinguished modern writers upon the subject, we feel confident that it cannot but commend itself to the scholar and man of business ; especially, as *brevity and expedition* are now regarded as the *very soul of professional and commercial communication*, and a few months study will enable any individual to read and write it, and constant practice will enable one to follow, in a short time, the most rapid speaker.

We would not, as many Stenographers have done, in presenting this Work to the public, deceive the scholar, by representing to him that the art of Stenography can be acquired in a few lessons, by a lecturer, as though the mind could be crammed with Geography Mathematics, Grammar, and Stenography, in a few hours, while it requires years to become a proficient in any branch of education ; but could Stenography be acquired so soon, it would be of no avail, for it would be forgotten with the

same breath. The author is not of those who believe in this kind of "steam education," but has followed a more "excellent way," keeping in the "old paths" trodden by the scholars of all ages, who have made any valuable improvements in the arts, or rose to eminence in the literary world. Should the little Work now offered to the public be the means of introducing the art of Stenography into the Common Schools and Academies, he will have accomplished the object at which he has been aiming for several years, and will feel that he has "not labored in vain."

The pleasure derived from the study of Stenography is known only to those who by *perseverance* go forward, surmounting every obstacle, till they are qualified to take a seat in the State Legislature, or Halls of Congress; and if we may judge from the anxiety which has been manifested to obtain a knowledge of the system while the work has been in press, we have no doubt but that it will find its way into the hand of some poor boy in an obscure country school, who like many others will yet

hold a prominent place among the corps of reporters in the American Congress. And if we might be permitted to add a suggestion, or word of advice to such an one, we would say, "*hold on*" in your noble and praiseworthy effort in acquiring knowledge, whether apprenticed to a trade, or bound out to learn to till the soil; HOLD ON, and though the storm of adversity may pelt upon you, and friends regard you as visionary, be not discouraged, but remember that labor will accomplish what wealth cannot.

If, therefore, you desire to become a Stenographer, with ordinary capacity, you may; not by listening to a few lectures from the author, or some one else, but by applying yourself to the study of Stenography, as you do to Geography, Arithmetic, or Grammar, and in the course of a year or two, you will be able to report with pleasure to yourself, and satisfaction to others, and soon to take your position among the profession, in the legislative hall.

The superior merits of this system over others, consist in explaining the formation

of the letters upon mathematical principles, using only one character for the *vowels* at the beginning and ending of the word where they stand alone, and not regarding them when they occur in the middle of a word, which will greatly facilitate one in following a rapid speaker, and instead of containing five thousand characters, for the pupil to commit to memory, like the first rude theory of Seneca, it contains only twenty-four distinct characters, twenty of which are the alphabet; which, with the vowel points, and mark of punctuation, make in all a less number of characters than are used in the common English alphabet; and nearly one half of the labor is dispensed with in writing the language. Though it be true that all cannot expect to excel in this art, "*non omnia possumus omnes*," each one having talents adapted to a particular sphere of life, yet we consider the opinion entirely erroneous that none but those who are possessed of extraordinary powers of attention and memory, can derive advantage from this mode of writing, being more simple in its construction, and more readily made, than the common mode

of writing, and conveying distinctly the sound of every letter necessary to understand the meaning of the word.

If the science of music, in which the knowledge of mere sounds is conveyed by arbitrary characters, has been hitherto considered worthy the attention of the mightiest intellects—the divine, the orator, and the bard—how much more is Stenography entitled to our consideration. The arbitrary characters of this science are adapted to transmit not only *sounds* but *thoughts*, and to spread before a whole people, nay a world, in a short period, the highest strains of the orator, as they fell burning from his lips. By this science, a speech delivered in Washington to a limited auditory, may be spread in a few days before half the people of the Union, thus at once enlightening them at large, and spurring on the Congressional body to high and manly efforts.

How much genuine eloquence has been lost to the world, for the want of skilful hands to record it! How many, who, when the fate of millions hung upon their lips, have put forth all the powers of their intellects—yet of whose productions there

is no memorial! In moments of excitement, efforts are made which seem almost super-human. But can the speakers afterwards write out their "thoughts that breathe, and words that burn?" Alas! no. With the occasion, the whole has dwindled to a mere skeleton, to be furnished from memory. Thus Truth, that should wake to perish never, is lost to the world; and as the heroes previous to Agamemnon are unknown, for want of a bard to sing their lofty deeds, so the brightest gems of thought are buried for ever for want of some skilful hand to record them for future times.

True, thought is eternal; but before it can be made secure of its immortality, it must be in some form *embodied*. The rapt visions of the hoary seers — the maxims of the sages of the olden time, how have they escaped the general wreck? Surely *for us* they had never been, unless committed by their authors to writing. Nor does it degrade the blind bard of "Scio's rocky isle," or the immortal Shakspeare, that they owe their immortality to ink and paper. But the art of Stenography is not confined to those

who move above the common walks of life. It is within the reach of all; none are so indigent as not to be able to avail themselves of its advantages in acquiring knowledge; by taking notes of lectures — skeletons of sermons — for the purposes of memoranda, and committing to paper valuable selections, which time might forbid writing out in the ordinary method. That this art will be duly appreciated and encouraged, by the patrons of science, we are fully persuaded; and flatter ourselves that the expectations which have now been raised will be fully realized.

The experience of the author in reporting sermons, and speeches delivered at Conventions, has convinced him of the practicability of his system over any other that has yet been published. Having studied with great care the most approved systems of short-hand that have been published in Europe and America, and after having made a fair trial of them, he became satisfied that the art was susceptible of still greater improvements, and determined to attempt to reduce Stenography to a perfect system; and whether the *desideratum* is obtained, or any

advances made towards it in placing this art upon a permanent basis, the practice of the system will soon determine.

In bringing these introductory remarks to a close, the author would express his gratitude to his friends in Vermont, and at Washington city, and those members of the House of Representatives who encouraged him to persevere in his efforts in getting up a font of stenographic type; also, to members of the Bar and the Clergymen in Boston and the vicinity, who cheerfully subscribed to the work to aid him in getting it through the press.

With these introductory remarks, the work is submitted to the public,

By their humble servant,

CHARLES SAXTON.

Boston, July, 1842.

STENOGRAPHIC ALPHABET.

A a	E e	.	
B b		q	be, by, been.
C c	S s	Z z	— is, as, us, his.
D d		/	do, did, done.
F f	V v	\	of, off, if.
G g	J j)	God, good, gave.
H h		9	have, he, had.
I i	Y y	.	
K k	Q q	∩	know, knew, known.
L l		6	Lord, all, love.
M m		σ	me, my, many.
N n		∪	and, an, in.
O o	U u	.	
P p		q	peace, person, power.
R r		/	are, our, or.
T t			into, unto, it.
W w		∩	with, which, who.
X x		⌊	example, except.
Y y		/	you, your, year.
ch		∩	such, chance, church.
sh		⌊	shall, shalt, should.
th		⌋	the, they, that.
&c.		o	
Period.		!	

STENOGRAPHIC ALPHABET,

ARRANGED ON THE PRINCIPLES OF THE ELEMENTARY KEY.

Vowels: *a e i y o u . . .*

<i>C c</i>	<i>S s</i>	<i>Z z</i>	—	<i>is, as, us, his.</i>
<i>T t</i>				<i>into, unto, it.</i>
<i>F f</i>	<i>V v</i>		\	<i>of, off, if.</i>
<i>D d</i>			/	<i>do, did, done.</i>
<i>R r</i>			/	<i>are, our, or.</i>
<i>K k</i>	<i>Q q</i>		⌒	<i>know, knew, known.</i>
<i>N n</i>			⌒	<i>and, an, in.</i>
<i>ch</i>			⌒	<i>such, chance, church.</i>
<i>G g</i>	<i>J j</i>)	<i>God, good, gave.</i>
<i>M m</i>			σ	<i>me, my, many.</i>
<i>P p</i>			q	<i>peace, person, power.</i>
<i>H h</i>			9	<i>have, he, had.</i>
<i>B b</i>			9	<i>be, by, been.</i>
<i>L l</i>			6	<i>Lord, all, love.</i>
<i>W w</i>			o	<i>with, which, who.</i>
<i>X x</i>			⌊	<i>example, except.</i>
<i>sh</i>			⌊	<i>shall, shalt, should.</i>
<i>th</i>			⌋	<i>the, they, that.</i>
<i>Y y</i>			/	<i>you, your, year.</i>
<i>&c.</i>			o	
<i>Period.</i>			!	

The learner will perceive the difference between printing and *writing* Stenography by comparing the following verse, and sentiment, with the one written on Plate I.

— 1 5 8 . 1

1 9 1 1 5 8 / 1 1 . 1/6 5 5 /

— 1 5 1 1 5 8 5 / 1 1 5 1/6 5 5 /

5 5 5 1/6 5 9 9 9 1/1 1 5 5 5

5 6 5 — 6 1 5 8 . 9 6 5 5 9 1

5 5 / 1

5 5 / 1 5 5 . 9 6 5 5 5 // 5 / 1 5 9 6 -

5 5 1 9 1 5 1 . 5 9 6 1 . 1

TRANSLATION.

STENOGRAPHY.

'Tis by the Stenographic Art the youthful mind
Is trained to think, and truth immortal find,
When clothed with power by Patriot, Statesman, Sage,
Which else is lost in dark Oblivion's page.

AMERICA.

America knows no qualifications for great employments
but virtue and ability.

form a Stenographic letter of the third class, namely: If it project from the top of the circle, to the *right, horizontally*, the circle and right line together, constitute the letter *m*. If the same figure be turned, so that the tangent project *downward, perpendicularly*, from the *right side*, it will represent the letter *p*; if *obliquely to the left, downward*, on an angle of 45 degrees, it is *h*; if *obliquely to the right, downward*, on the same angle, it is *b*; if *obliquely to the right, upward*, it is *l*; or if the *upper* segment of a larger circle be joined to the *whole circle*, in the form of a curved tangent, projecting to the *right*, the letter *w* is produced.

4. By joining the *right line* to a *quarter*, instead of the *whole* or *half circle*, the letters of the fourth class are respectively produced, namely: If the right line be joined as a tangent to that segment or quadrant of the circle, lying *below* the horizontal diameter, and on the *left* of the *perpendicular*, and project to the *right, horizontally*, it produces the letter *x*; if attached to the upper quadrant, on the *left* of the *perpendicular*, and project to the *right*, the character *sh* is

formed; if attached to the other extremity of the same quadrant, and project from the *left side* of the circle, *perpendicularly down*, it is *th*; if attached to that quadrant contained between the lower extremity of the two *oblique diameters* in the diagram, and be extended *obliquely upward* to the *right*, on an angle of 45 degrees, it is the character *y* and *r*; if the *circle* is used alone, it represents *&c.*

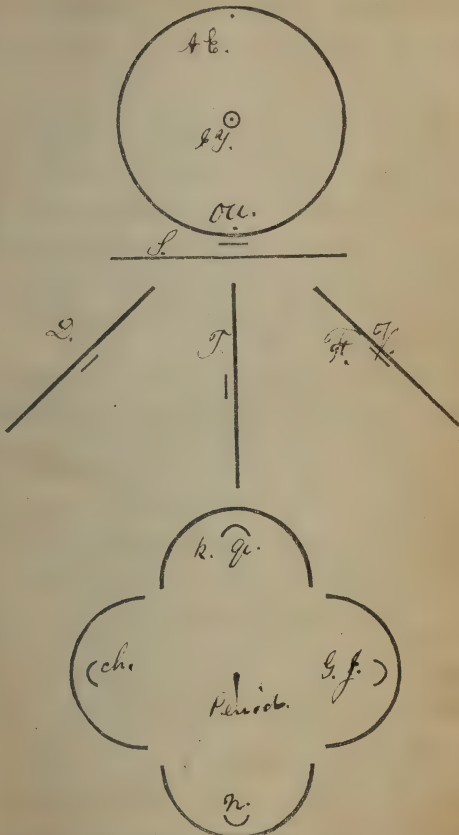
These characters have a two-fold application :

1. To represent, individually, a few common words.

2. The alphabetic letters for which they have been substituted.

The words at the right of the alphabet, are represented by single characters, and will constitute about one third of any common discourse; all other words are spelt according to their sound, and written with the characters of the Stenographic Alphabet, having the power of letters only.

CIRCLE GIVEN.

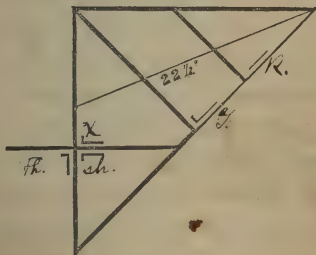
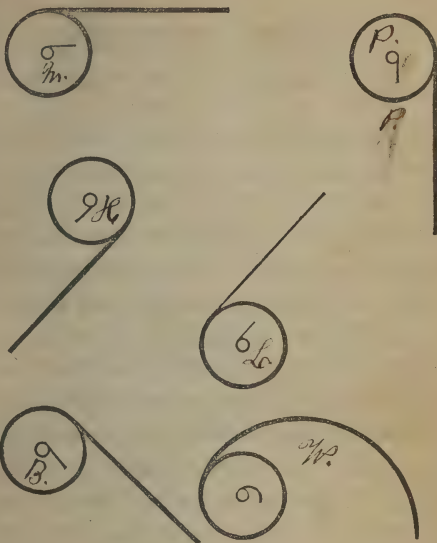


EXPLANATION OF PLATE II.

FIRST AND SECOND PART OF THE ELEMENTARY
KEY ON A LARGE SCALE.

THE beauty of this system consists in using those characters which occupy the least *space*, and the least *time* in making them, as brevity and expedition are the great things to be obtained in Stenographic writing; to show which, we will proceed to explain the Elementary Key as exhibited in Plates II. and III.

The *circle* being given, we proceed to find the shortest distance between *two points*, as seen in the circle, which we do by drawing a *right line* through the centre. The three dots represent the vowels; *a* and *e* above, *i* and *y* in the centre, and *o* and *u* below the line of writing. The horizontal line represents the stenographic letter *s*; the perpendicular the letter *t*; the oblique, inclining to the left, the letter *d*; the upper semi-circle the letter *k* or *q*; the lower semi-circle *n*; the semi-circle, at the right of the diagram, represents the letter *g* or *j*; the semi-circle at the left *ch*; the character within the four semi-circles represents the *period*.



EXPLANATION OF PLATE III.

THIRD AND FOURTH PART OF THE ELEMENTARY
KEY ON A LARGE SCALE.

The circle and horizontal line represents the letter *m*; the circle and perpendicular represents the letter *p*; the circle and oblique line, inclining to the *left*, the letter *h*; the circle and oblique line extending upward to the *right*, the letter *l*; the circle and oblique line inclining to the *right*, the letter *b*; the circle and large semi-circle, the letter *w*; the upper part of the perpendicular and that part of the lower horizontal extending to the right, in the *triangle*, represents the character *x*; the lower part of the perpendicular and the same horizontal, the character *ch*; the lower perpendicular, and the horizontal extending to the *left*, the character *th*; the lowest line, on an angle of 45 degrees, dividing the hypotenuse of the triangle, with the middle part of the hypotenuse, represents the letter *y*; the upper part of the hypotenuse represents the letter *r*; and the other line on an angle of 22 1-2 degrees, represents the angle sev-

eral characters make in the *table of joining*, which do not form an angle of 45 degrees when joined with other characters.

INSTRUCTIONS,

WITH EXPLANATIONS OF PLATES FOURTH AND FIFTH.

The learner, having supplied himself with the Stenographic Writing Book, should proceed to write the alphabet, as described on page 29. Begin with the character standing for *s*, and write it across the page, from left to right, repeating it at the same time: in the same manner go through the alphabet.

The characters should be written till they are readily made, and perfectly familiar to the eye; and the learner, after writing the alphabet a few times as above described, should repeat the *words* they represent at their right while writing it; as *is, as, us, his; into, unto, it, &c.*

On unruled paper write, from left to right, the table of joining, as seen on plate fourth, and fifth; remembering always to make the top letter first, and repeating at the same time *bb, db, &c.*

TABLE OF JOINING.

































































































































Letters	Joined	b	d	f v	g j	k q	l	m	n
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/	d								
\	fv								
)	g j								
^	k q								
6	l								
o	m								
u	n								
q	p								
/	r								
—	s								
	t								
o	w								
L	x								
┐	sh								
l	th								

TABLE OF JOINING.

p	r	s	t	w	x	sh	th	Letters	Joined
								b	
								d	
								fv	
								gj	
								kq	
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								t	
								w	
								x	
								sh	
								th	

MAKING THE CHARACTERS.

1st Class. Make *s* to the right, *t d* and *f v* downward, *r* upward.

2d Class. Make *k q* and *n* from left to right, *ch* and *g j* downward.

3d Class. Always make the circle first.

4th Class. Make the hook first.

JOINING THE CHARACTERS.

Make one letter as if no other was to be made, and then, without lifting the pen, make the next, as if the first had not been made.

SPELLING.

Use no vowels in spelling, except when sounded strong at the beginning and end of words; as *ray*, *ra*; *allay*, *ala*; *levity*, *lvty*.

The silent letters are omitted as *light*, *lt*; *wright*, *wrt*.

When two letters sound like one, only one is used, as *rough*, *rouf*; *tempt*, *temt*.

The letter *c* is supplied by *k* and *s* as common, *kommon*; *receiv*, *reseive*.

k is always used for *c* when it is sounded hard before a vowel.

h is omitted in the middle of words as *behold*, *beold*; *light*, *ligt*.

ph, and *h*, are always sounded like *f* or *v*, and are represented by those characters, as *physic*, *fsc*; *tough*, *tf*.

When double consonants occur, use only one; but if a vowel intervene, use both, as *apple*, *aple*; *people*, *pple*.

b and *w* should be omitted in words ending in *er* as *slumber*, *slumer*; *answer*, *anser*.

The character *ch* is only used where it has its natural sound as in *church*, *charm*.

z is represented in all cases by *s*.

VOWELS.

The vowels are represented by a dot, when they are sounded strong at the beginning and end of the word; otherwise they are omitted.

The several vowels as they are used may be

• *a*

distinguished as follows; • *i* viz. *a* above,

• *o*

i in the centre, and *o* below the line of writing.

The same distinction should be observed

• *a* or *e*

at the beginning and end of words, • *i* or *y*

• *o* or *u*

SOUNDS OF THE VOWELS COMMON TO ALL LANGUAGES.

a e sounded as hāh, hâ, hē.

i y " " hî, hī.

o u " " hō, hû.

WRITING.

Provide a good steel pen, of a small size, and fine unruled paper, such as is in the Stenographic Writing Book; make a small dot for a vowel, and let it stand near the word to which it belongs, at the right or left.

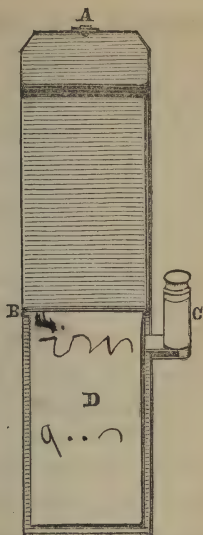
The pen must not be lifted in writing a word, except for the vowels.

The common figures are used, but made larger than usual.

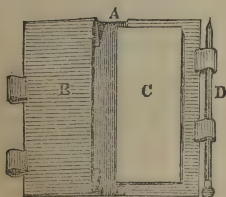
The numbers *one* and *ten* are written in short hand.

READING.

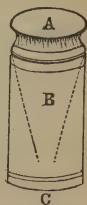
When a word is not readily known, speak each letter of which it is composed, separately, as rapidly as possible. Thus, *l, t, r*, pronounced *ltr*, would give the word *letter*. *l, b, r*, pronounced *lbr*, would be known as *labor*.



Stenographic Writing Book.



Memorandum Book.



Ink-stand

EXPLANATION OF PLATE VI.

On plate six is represented a Stenographic Writing book, Memorandum book, and Ink-stand, invented by the author for writing Stenography. The writing book consists of two covers, with fine paper in it, to be removed when written over; A, represents the clasp that fastens the cover; B, the brass wire that holds the paper; which is one sixth of a quire, cut crosswise of the sheet, so that it occasions no waste in cutting the paper; half a quire cut three times is the proper shape for the cover. C, represents a German-silver Ink-stand, setting on a spring, so that it may be attached to the book, and perfectly tight, so that no ink escapes in carrying it; D, represents the paper as the Stenographer should have it when reporting, writing only on *one side*, and as soon as a leaf is written over, turn it up on the cover, and after writing one side over in that way he then *reverses* the paper, and writes on the other side in the same manner.

MEMORANDUM BOOK.

A, represents the wire that holds the paper; B, the pockets, lined with silk; C, the

paper, to be removed when written over; D, the pencil. The one here represented is designed for ladies; another one, a size larger, on a similar plan, is designed for gentlemen.

INK-STAND.

The ink-stand is made of German silver, and on the same principle of the Stenographic ink-stand, but without the spring; A, represents the top, which screws on to a tube, making it perfectly tight; B, the conical tube running down into the ink, having a sufficient aperture to admit the pen, but so constructed that the ink will not escape when the cover is off unless violently agitated. C, represents the bottom, which also screws on and is taken off to *fill it* or clean it. The ink should be poured round the conical tube and not filled quite to the top of the tube when it is inverted. The whole ink-stand weighs only an ounce, and may be carried with perfect safety in the pocket, as no ink can escape from either the top or bottom.

Having gone through with the explana-

tions of the Elementary Key, and instructions for making and writing the characters, we shall now proceed to give examples with an interlineal translation; the two first giving every letter which is used in the English language, the three last using the *vowels* only when they sound strong at the beginning and end of the word.

EXAMPLE I.

PSALM C.

Make a joyful noise unto the Lord, all

σ·α· ')·.Λ·6 υ·:—· .υ|. 19. 6.// '66

ye lands.

± 6·υ/—|

Serve the Lord with gladness; come

—·Λ· 19· 6.// α·19 36·/υ·— α·σ·

before his presence with singing.

α·\·/ 9·— α·/—·υ— α·19 —·υ·υ·υ·|

Know ye that the Lord he is God: it

α·υ·α /· 19·| 19· 6.// 9· :— 3·/ ·|

is he that hath made us, and not we our-

·— 9· 19·| 9·19 σ·/· .— υ·/ υ·| α· ..|—

selves: we are his people, and the sheep

—·6\— α· /· 9·— α·.α6· υ·/ 19·— 9··9

of his pasture.

·\ 9·— α·—|·/·|

Enter into his gates with thanksgiving,

and into his courts with praise: be thank-

ful unto him, and bless his name.

For the Lord is good, his mercy is ev-

erlasting; and his truth endureth to all

generations.

EXAMPLE II.

LETTER TO A FRIEND AGAINST THE WASTE OF TIME.

“Converse often with yourself, and nei-

ther lavish your time, nor suffer others to

rob you of it. Many of our hours are

stolen from us, and others pass in

sensibly away. But of both these

losses the most shameful is that which
 6.---19' 5.71 -9'5'\.6 -19.1 59'-9
 happens through our own neglect. If we
 9'99'5-19/..99 .. / .55 5'96'61 | \ 5'
 take the trouble to observe, we shall
 1'6' 19' 1/..96' 1. .9-^' 5'-9'66
 find that one considerable part of our life
 \.5/ 19'1 .5' 6.5-./ / 96' 9'1 \ .. / 6.\'
 is spent in doing evil, and the other in
 - -9'51 .5 / .59 '\.6 '5/ 19' .19' / .5
 doing nothing, or in doing what we
 / .59 5.19'59 ./ .5 / .59 59'1 5'
 should not do. We do not seem to know
 -9..6/ 5.1 / .1 5' / .5.1 -''5 | .55.5
 the value of time, nor how precious a day
 19' \.6.' \ | 5' 5. / 9.5 9'-'..- ' /.'
 is; nor do we consider that every moment
 - 5. / / . 5' 6.5-./ / 19'1 '\ / . 5.5'51
 brings us nearer our end. Reflect upon
 9'59- .- 5'' / / .. / '5/1 / \.6'61 .9.5
 this, I entreat you, and keep a strict
 19'- . 51/'' | /.. 5/ 6''9 ' -1/.'1
 account of time. Procrastination is the
 '66..51 \ | 5'1 9/.6/-1.51.5 -19'
 most dangerous thing in life. Nothing
 5.71 \.59' /..- 19'59 .5 6.\'1 5.19'59

is properly ours but the moment we
 breathe in, and all the rest is nothing;
 it is the only good we possess. But
 then it is fleeting, and the first comer
 robs us of it. Men are so weak that
 they think they oblige by giving of tri-
 fles, and yet reckon that time as nothing
 for which the most grateful person in
 the world can never make amends. Let
 us, therefore, consider time as the most
 valuable of all things, and every moment
 spent without some improvement in virtue,

or some advancement in goodness, as the
 ./ - .σ' .^ .υ - σ' υ | . υ) .. / υ' — ' — | 9'
 greatest sublunary loss."

υ / ' | — | — . 96 . υ' / . 6 . — | "

EXAMPLE III.

EXTRACT OF A SPEECH FROM PHILLIPS.

AMERICA.

Sir, it matters very little what immediate
 — / | σ | — √ . 6 | 6 σ | . σ / |'
spot may have been the birth place of such a
 — 9 | σ' 9 9 1 9 / 1 96 — \ ('
man as WASHINGTON. No people can claim,
 σ υ — σ — υ) | υ | . υ . 996 υ — 6 σ
no country can appropriate him. The boon
 υ . υ υ / . υ υ ' 9 / 9 / 1 9 σ | 1 9 υ
of Providence to the human race, his fame
 \ 9 / υ — | 1 . σ υ / — \ σ
is eternity and his residence creation. Though
 — | υ | . υ — / υ — υ / υ | 1 .
it be the defeat of our arms, and the disgrace
 | 9 1 ^ \ / / σ υ 1 / υ /
of our policy, I almost bless the convulsion
 \ / 96 — . 6 σ — | 96 — 1 υ υ 6 — υ
in which he had his origin. If the heavens
 υ σ 9 9 — . υ υ \ 1 9 \ υ

thundered, and the earth rocked, yet when

ṭṭ// ṭ ṭ ṭ ṭ ṭ ṭ ṭ
the storm had passed, how pure was the cli-

ṭ ṭ/ṭ ṭ ṭ/ ṭ ṭ ṭ/ ṭ ṭ ṭ ṭ ṭ
mate that it cleared! How bright in the

ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ
brow of the firmament was the planet that

ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ
it revealed to us! In the production of Wash-

ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ
ington it does really appear as if Nature

ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ
was endeavoring to improve upon herself, and

ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ
that all the virtues of the ancient world were

ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ
but so many studies preparatory to the patriot

ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ
of the new. Individual instances no doubt

ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ
there were, splendid exemplifications of some

ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ
singular qualification. Cæsar was merciful,

ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ
Scipio was continent, Hannibal was patient,

ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ
—

but it was reserved for Washington to blend

all in one, and like the lively master-

piece of the Grecian artist, to exhibit in one

glow of associated beauty the pride of every

model and the perfection of every master.

As a general he marshalled the peasant to a

veteran, and supplied by discipline the absence

of numbers; as a statesman, he enlarged the

cabinet to the most extensive system of gen-

eral advantage, and such was the wisdom of

his views, and the philosophy of his counsels,

that to the soldier and statesman he had

almost added that of the sage. A conqueror,

and a statesman, he was the first to

he was untainted with the crime of blood;

9 0- .u|u|/ 0 1 0/0 V 96/
a revolutionist, he was free from any stain

. 86|u| 9 0- V' V0' .u. T|
of treason, for aggression commenced the

\ |u| V' 7' 7' 0- 0- 1
contest, and his country called him to the com-

0|T| u - 0|/. 06/ 90 |. 1 0-
mand. Liberty unsheathed his sword, necessity

u/1 69|. .u-|/ - 0-// u-|/.
stained, victory returned it.

-|u/ \0|. /|u/ |

If he had paused here, history might have

\ 9 9 9- / 9/ 9-|/. 0| 9
doubted what station to assign him, whether

/9|/ 0| T||u| |. 7' 90 0|/
at the head of her citizens, or her soldiers,

1 1 9/ \ 9/ T|u| / 9/ -6//
her heroes, or her patriots. But the last glo-

9/ 7' / 9/ 9||T| 9| 1 6-| 06-
rious act crowns his career and banishes all

7' 0| 0-0- - 0// u 90- 6
hesitation. Who like Washington, after

9-||u| 0 60 0-0|u| \/
having emancipated a hemisphere, resigned

9\0 0-0-9|| 90- V' 00 /0u/

its crown, and preferred the retirement of

domestic life to the adoration of a land he
might have almost said to have created?

Happy, proud America! The lightnings

of heaven yielded to your philosophy! The

temptations of earth could not seduce your
patriotism!

Glory!

EXAMPLE IV.

Vulgar

— //q— 1 VJYI \6ay aui 1 oay— —/1
— . a|— q6—y C/— / —ay . o . a |o
a| VJ/—q 6r 1 . r —q— / 1 . y/— q6—
— / V/ / r / / / / y\ —6
o6 / / 1 yq6 —o . —/—\6 a—r 9y
— \ 1 . —6/ 1 V— 1 ay/ . —/—
y / / — . —/— —y 1/
y 6\ / . — o / — / a . V . a—
6r 1 . y9 a—r . y 1 —y y qy

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 961 962 963 964 965 966 967 968 969 970
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 981 982 983 984 985 986 987 988 989 990
 991 992 993 994 995 996 997 998 999 1000

TRANSLATION OF THE ABOVE.

FRIENDSHIP.

As droops the fragrant flower beneath the mower's sythe,
 So beauty's pleasing charms are swept away by time ;
 But Friendship like the oak exposed to northern blast,
 Sends further down its roots into its native soil,
 While round the noble stem its graceful branches hang,
 As if to shield it from the wintry storm ;
 And rather choose a modest station there,
 Than loftier home where tossed by every breeze,
 Like the high branches on the mountain pine,
 That soon must fall beneath the lowest bow,
 When the rude tempest shakes their haughty crests.

So Friendship, ever true, though but in humble sphere,
 Clings to its object, scorning higher aim ;
 But in this fleeting life this heavenly gift
 Scarce sheds its fragrant balm on aching hearts,

When from these scenes, we sudden called away,
 Lose half the sweets that Friendship might have given.
 But shall the sod that parts two kindred souls,
 Prove lasting bar, forbidding future joy?
 Not so : in fairer, brighter worlds than this,
 Friendship once more shall reassert her reign.

Burlington Vt., April 25th, 1841.

EXAMPLE V.

GENIUS.*

Genius may be defined to be “a particular
 natural talent or aptitude of mind for a par-
 ticular study or course of life,” and he who
 possesses this “natural talent” has, in a
 greater or less degree, THE FACULTY OF
 LOOKING AT ONE THING AT A TIME, till all
 its relations are discerned, and the fitness of

* The following piece was written immediately after the death of Professor Da Ponte, of the New York University, who died January 1840, under whose instruction the author was studying the Italian Language.

each part to the whole is distinctly fixed in
 the mind. And the man who can look at
 one point, "amid the roar of cannon and the
 clash of arms," like Archimedes, is a GE-
 NIUS. Though born on the ocean's heaving
 bosom, or in the solitude of some lonely isle,
 or on the mountain's rocky cliff, he must
 await the doom to which the critics of a cold,
 selfish, ungrateful world shall, in the pleni-
 tude of their mercy, assign him. It can not
 be otherwise, whether he is gifted with me-
 chanical, or poetical powers; the very con-
 struction of that mind on which nature

advance of the multitude around him. Such

was *Columbus, Newton, Milton, and Hervey*;

ᠠᠨ ᠠᠨᠠᠭᠠᠨ ᠠᠨᠠᠨ ᠠᠨᠠᠨ ᠠ ᠑᠕.
men whose conceptions of the fitness of things

and the relation each part bore to each, and

to the whole, placed them half a century in

advance of the age in which they lived. But

who would envy that lump of clay, though

formed in nature's truest mould, and bearing

the impress, and nearest resemblance to the

Almighty Architect, to live as it were alone

670. 7070 1. 6\ - 1 7/ 60
in the world, and subject to the gaze and

speculations from all classes of society?

—9615— Vσ 6 96— \ —|·?

Shunned by the rich, contemned by the proud,

and abandoned by all to toil on alone till

death, hastened by suffering and want, opens

to his astonished vision a brighter and a bet-

ter world. Especially is this true of him

around whose brow the Heavenly Nine en-

twine their choicest wreaths; possessed as he

is of all those finer sensibilities of soul which

enable him to appreciate the good, the sublime

and beautiful: wherever such objects meet his

eye, whether in the natural, or moral world,

they find a response in his breast, to which he

gives utterance in nature's own language, by

the expression of the eye, the cordial shake of

the hand, and pours forth the ardor of his

soul in measured strains, but his feelings can-

not be reciprocated by those around him; and

he is pronounced to be INSANE, and avoid-

ed by relatives and acquaintances as they

would the deadly Upas; particularly those of

them who may happen to be blessed with the

lowest of talents, that of acquiring wealth,

lest he should solicit a pittance to buy a loaf

of bread, a pair of shoes, or to aid him in

carrying forward his designs, to which he

consecrates all the powers of his soul. Hence

the

we see that a man of genius is generally poor ;
 but should he be so fortunate as to accom-
 plish the great object to which he has devoted
 the energies of his soul, and the glory of his
 days, and it should bring him a competency, he
 is not the man to enjoy it, for Envy, with her
 forked tongue, and deadly hisses, comes in
 and robs the poor being of what others, of
 ordinary capacity, are permitted to enjoy in
 peace, the fruit of their toil. Not so with
 him—Columbus must be loaded with chains
 for discovering a New World; Burns dies
 in want, as much of a disgrace to Scotland,

for suffering one of her noblest sons to con-
 tend through life with poverty, as she is hon-
 ored by the unrivalled strains of the High-
 lander. Byron is driven from England by
 the treachery and cruelty of pretended
 friends, to die in a foreign land. And in the
 Western world, where every thing is done by
 the rule of loss and gain, a lady Poetess
 is compelled to part with the home of her hap-
 piest days for the want of public patronage.
 And such has been the case, to a greater or
 less extent the world over, of those who have
 illuminated the world with the light of truth

reflected by their Creator through their original minds.

There is a great difference between talent

and genius. A man may possess talent without having a spark of genius. Talent may be defined to be the power of exertion and acquisition, and of applying acquisition in a judicious and effective manner. A man of talent is respected and honored by a vain world, who always pay more regard to a man's equipage than the soul within, while the man of genius is noticed only to be pitied and despised. The very talents which a man of

genius possesses are often misunderstood by
 his most intimate friends till near the close
 of his earthly career, when at last they dis-
 cover that what they regard in others as
 brilliant talents were set down as the reverse in
 him: thus a man of genius, who is possessed of
 great decision of character and fixedness of
 purpose, perceives so much sooner the fitness
 of things, and the adaptation of means to ends,
 that while his plodding neighbor is consult-
 ing, and advising, as to the best possible mode
 of attaining a given object, he seizes upon the
 first opportunity that presents itself, and goes

forward, not like the rivulet turning aside

for every little obstacle, but like a mighty

river, increasing in power by being obstructed,

till it overcomes all opposition and moves on-

ward with increased velocity and grandeur to

the bosom of the ocean. But since he com-

menced his career without consulting the

crowd around him, when engaged in his ardu-

ous enterprise, every obstacle must be brought

to bear against him, to prevent his succeeding

in his laudable undertaking, lest he should

put to shame those who first derided him.

Such is a man of genius; who will envy

— — — — —

him his passage through life's stormy road!

σ — 97. 1/. 6\ — 7/σ. //!
 who would covet his joys (if such he knows)

σ σ/ σ\ — 7/ (\ — 9 σσ —)
 as he toils on, destitute, forlorn, and friend-

— 9 16 — .σ /7|| \6/σ σ \σ/
 less, not for his good, but for future genera-

6 — σ\ \ — 7 9\ \ \ 7σ/
 tions!

σ — !

Immortal Spirit! I bow to thy godlike

σ/16 — 9/! . 9σ 1. 7. 7/6σ
 purpose, I own thy power to sway a fallen

9/9 — .σσ 7. 9 1. — σ. \6σ
 world! the ravages of time shall never banish

σ/6/ 7 \7 — \ 1σ — σ\ 9σ —
 from my recollection thy virtuous acts; though

\σ σ /σ6σ\ 7. \7 — . — 7.
 despised by the rich, and derided by the poor,

79 — 9 7 /σ σ //// 9 7 9/
 it is thine to live after death has severed the

1 — 7 1 6\ \ 7 — 7\ 7
 slender thread that binds thee to earth, and

— 6σ// 7// 7 9σ — 7 1. 7 σ
 which an unmissed penny from the miser's

σ .σ σσ — 9σ. \σ 7 σ —

board might have spared thee a few more
 9// 9 9 9// 1' 9 9/
 years on earth, to have matured thy plans and
 1/ 9 1. 9 9// 1. 96 9
 benefited mankind. Mourn not; thou shalt
 99// 999/ 9/ 9 1. 9
 not die, though called by thy Creator from a
 9 1. 9. 96/ 9 1. 9// 9/ 9
 bed of straw in thy lonely garret. Thy immor-
 9 \ 9/ 9 1. 96. 9// 1. 9/
 tal spirit was never made to be confined to
 16 9/ 9 9 9/ 9 1. 9 99/ 1.
 some sectarian shell, but like that Almighty
 9 9/ 9 9 96/ 1. 9 1. 9/
 Being who was pleased to give thee breath,
 99 9 9 96/ 1. 9 1. 9/
 and lend thee a little while to this lower world,
 9 96/ 1. 96 996 1. 1 96/ 96/
 thou shalt still live, and all thy powers shall
 1. 9 16 9 9 1. 99/ 9
 grow, like a tall forest tree, receiving nutri-
 9/ 96 9 16 9/ 1/ 99 9/
 ment from all things around, for to thy far-
 99 96 9 99/ 9 1. 1. 9/
 seeing soul all things have a place, and their
 9 96 9 99/ 9 96 9 1/

appropriate sphere. I will not adore thee;

·9/9/1· ∇'1 · 66 41 '11 1'
the God who made me is the God I love; nor

1 3 6 σ/σ — 1 3 · 6 4/
would I change my humble lot for thy exalt-

66/ · (4) σ .σ96 61 ∇ 1· 461
ed seat on history's page. No; but I will

/ 1 .4 1/1 91 4· 91 · 66
emulate thy lofty deeds, and as thy spirit

·σ61 1· 61· 1/1 4 — 1· 1-9/1
soars away from earth, however humbly clad,

1/1 '6 ∇σ 1 961/ .σ96· 66/
however high, or low thy birth, in this my

961/ 9· / 66 1· 91 4 1 σ
native land, or in some foreign clime, I will

41 64/ / 4 —σ ∇44 66σ · 66
sing a requiem as thou takest thy flight, and

44· /6σ — 1· 161 1· ∇61 4
drop a tear over the tomb of insulted and

1/9 · 1/ .∇ 1· 1σ9 ∇ 4-61/ 4
despised merit.

1-9-1/1 σ/11

Phrases from the Latin and French Languages, which are frequently used in writing and speaking English, with their meaning explained.

FROM THE LATIN.

Ab initio. From the beginning.

Ab origine. From the origin.

Aborigines. The first inhabitants of a country.

Accedos ad curiam. You may approach the court.

Ac etiam. And also.

Actio personalis moritur cum persona. A personal action dies with the person.

Actus Dei nemini facit injuriam. No one shall be injured through the act of God.

Actus legis nulli facit injuriam. The act of the law does injury to no man.

Actus, me invito factus, non est meus actus.

An act done against my will is not my act.

Actus non facit reum, nisi mens sit rea. The act does not make a man guilty, unless the mind be also guilty.

Ad captandum vulgus. To captivate the populace.

Ad eundem. To the same.

Ad finem. To the end.

Ad hominem. To the man.

Ad infinitum. Without limit.

Ad interim. In the meanwhile.

Ad libitum. At pleasure.

A fortiori. With stronger reason.

A mensa et toro. From bed and board.

Ad quod damnum. To what damage.

Ad referendum. To be farther considered.

Adscriptus glebæ. Attached to the soil.

Ad valorem. According to the value.

Affirmatio. In the affirmative.

Alias. Otherwise, as Robinson *alias*
Robson.

Alibi. Elsewhere.

Alma mater. A cherishing mother.

Alumni. Those who have received their
education at a college, are called *alumni*,
of that college.

Amor patriæ. The love of our country.

Anno Domini. In the year of our Lord.

Anno mundi. In the year of the world.

Anglice. In English.

Ante bellum. Before the war.

A posteriori. From the latter.

A priori. From the former.

Aqua fortis. Strong water.

Arcana imperii. The mysteries of government.

Arcanum. A secret. The grand *arcanum* — the philosopher's stone.

Argumentum ad crumenam. An argument to the purse.

Argumentum ad hominem. An argument to the man.

Argumentum ad iudicium. An argument to the judgment.

Assumpsit. He took upon him to pay.

Audi alteram partem. Hear the other party.

Aula Regis. The king's court.

Bona fide. In good faith.

Bonus. A consideration for something received.

Cætera desunt. The remainder is wanting.

Capias. You may take.

Capias ad respondendum. You take to answer.

Capias ad satisfaciendum. You take to satisfy.

Caput mortuum. The lifeless remains.

Casus omissus. An omitted case.

Caveat actor. Let the actor or doer beware.

Caveat emptor. Let the buyer beware.

Cognovit actionem. He has acknowledged the action.

Comiter inter gentes. Politeness between nations.

Compos mentis. Of sound and composed mind.

Consensus faciat legem. Consent makes the law.

Coram nobis. Before us.

Cui bono? To what good will it tend?

Cui malo? To what evil will it tend?

Data. Things granted.

De die in diem. From day to day.

Dedimus potestatum. We have given power.

De facto. From the fact.

De jure. From the law.

De novo. Anew — To commence *de novo*.

Desideratum. A thing desired.

Desperandum. A thing to be despaired of.

Dictum de dicto. Report upon hearsay.

Dies datus. The day given.

Dies faustus. A lucky day.

Dies infaustus. An unlucky day.

Distringas. You may distrain.

Ducit amor patriæ. The love of my country leads me.

Durante bene placito. During our good pleasure.

Durante vita. During life.

E converso. Reversing the order.

Elegit. He has chosen. *E. Enunc*

Eo instanti. At that instant. *L*

Eo nomine. By that name.

E pluribus unum. One of many.—Motto of the United States.

Erratum. An error.

Errata. Errors.

Esto perpetua. Be thou perpetual.

Et cætera. And the rest.

Ex. Out.—*Ex-minister*, a minister out of Office.

Ex cathedra. From the chair.

Excelsior. More elevated.—Motto of the state of New York.

Exceptio probat regulam. The exception proves the existence of the rule.

Excerpta. Extracts.

Excessus in jure reprobatur. All excess is condemned by the law.

Ex concessio. From what has been granted.

Ex curia. Out of court.

Ex delicto. From the crime.

Exempli gratia. Ex. gr. As an example.
— for instance.

Ex facto jus oritur. The law arises out of
the fact.

Ex mero motu. From a mere motion.

Ex necessitate rei. From the necessity of
the case.

Ex officio. By virtue of office.

Ex parte. On one side only.

Ex post facto. A law made to punish an
act previously committed.

Ex tempore. Without premeditation.

Fac simile. A close imitation.

Felo de se. A felon of himself.

Fiat. Let it be done.

Fiat lux. Let there be light.

Fieri facias. Cause it to be done.

Finem respice. Look to the end.

Fortiter in re. With firmness in acting.

Fugam fecit. He has taken to flight.

Functus officio. Discharged of duty.

Gratis. For nothing — Free of cost.

Gratis dictum. Said for nothing.

Habeas corpus. You may have the body.

Habeas corpus ad prosequendum. You may have the body in order to prosecute.

Habeas corpus ad respondendum. You may have the body to answer.

Habeas corpus ad satisfaciendum. You may have the body to satisfy.

Habere facias possessionem. You shall cause to take possession.

Habere facias visum. You shall cause a view to be taken.

Hic jacit. Here lies.

Ibidem — *Ibid.* In the same place. — A note of reference.

I. E. An abbreviation of *id est*. That is.

Ignis fatuus. A foolish fire. — Will o' the Wisp.

Ignoramus. We are ignorant. — An uninformed blockhead.

Ignorantia facti excusat. Ignorance of the fact excuses.

I. H. S. An abbreviation of *Jesus Hominum Salvator*. — Jesus the Saviour of mankind. The inscription on Roman Catholic cathedrals.

Imperium in imperio. A government existing within another government—as Massachusetts within the general government of the United States.

Imprimatur. Let it be printed.

Impromptu. A witticism made out of hand.

In capite. In the head.

Incognito. Unknown—In disguise.

In curia. In the court.

In dubiis. In matters of doubt.

In equilibrio. In an even poise.

In esse. In existence.

In extenso. At large—In full.

In foro conscientia. Before the tribunal of conscience.

In futuro. In future.

In loco. In the place.

Innuendo. By signifying—Thereby intimating.

In presenti. At the present time.

In rerum natura. In the nature of things.

Instantanter. Instantly.

Instar omnium. Like all the rest.

Interregnum. The interval between the death of one king, and the succession of another.

- In statu quo.* In the former state.
- In terrorem.* In terror. — As a warning.
- In toto.* In the whole.
- In transitu.* On the passage.
- Ipse dixit.* He said it. — On his *ipse dixit*
— on his mere assertion.
- Ipsissima verba.* The very words — the literal meaning.
- Ipso facto.* In the fact itself.
- Ipso jure.* By the law itself.
- Ita lex scripta est.* Thus the law is written.
- Judicium Dei.* The judgment of God.
- Judicium parium, aut leges terræ.* The judgment of our peers, or the law of the land.
- Jure humano.* By human law.
- Jure divino.* By divine law.
- Jus civile.* The civil law.
- Jus gentium.* The law of nations.
- Lapsus linguæ.* A slip of the tongue.
- Latitat.* He lurks.
- Levari facias.* Cause a levy to be made.
- Lex loci.* The law, or custom of the place.
- Lex neminem cogit ad impossibilia.* The law compels no man to impossibilities.
- Lex non scripta.* The unwritten law.

Lex scripta. The written or statute law.

Lex talionis. The law of retaliation.

Lex terræ. The law of the land.

Litera scripta manet. The written letter remains.

Literatim. Letter for letter.

Locum tenens. One who holds the place of another.

Locus segilli. The place of the seal — denoted by L. S.

Lusus naturæ. A play or freak of nature.

Magna Charta. The great Charter.

Magna est veritas et prævalebit. Truth is most powerful, and will prevail.

Maia fide. In bad faith. — With a design to deceive.

Malum in se. A thing evil in itself.

Mandamus. We order.

Maximum. The greatest possible.

Mediocria firma. The middle station is the safest.

Memento mori. Remember death.

Memoria in æterna. In eternal remembrance.

Minimum. The smallest possible.

Minutiæ. Trifles. — To enter into *minutiæ*.

Mirabile dictu! Wonderful to tell!

Mirabile visu! Wonderful to behold!

Mirum! Wonderful!

Mirum in modum. In a wonderful manner.

Modus operandi. The manner of operating.

Multum in parvo. Much in little.

Necessitas non habet legem. Necessity has no law.

Ne exeat. Let him not go out.

Nem. con. for nemine contradicente. Unanimously.

Ne plus ultra. Nothing more beyond.

Nil_{ibi} debet. He owes nothing — The usual plea in an action of debt.

Nil dicit. He says nothing.

Nisi prius. Unless before.

Nolens volens. Willing or unwilling.

Noli me tangere. Do not touch me.

Nol prosequi. To be unwilling to proceed.

Non assumpsit. He did not assume, or take to himself.

Non compos mentis. Not of sound mind.

Non conscire sibi. Conscious of no fault.

Non constat. It does not appear.

Non est inventus. He has not been found.

Non nobis solum. Not merely for ourselves.

Non obstante. Notwithstanding.

Non sequitur. It does not follow.

Nosce teipsum. Know thyself.

Nota bene. Mark well.

Nucleus. The kernel.

Nudum pactum. A naked agreement.

Nulla bona. No goods.

Nunc aut nunquam. Now or never.

Onus probandi. The burden of proving.

Operæ pretium est. It is worth while to hear
or to attend.

Ore tenus. From the mouth.

O tempora! O mores! Oh the times and
the manners.

Pacta conventa. Conditions agreed upon.

Panacea. From the Greek. A remedy for
all diseases.

Par nobile fratrum. A noble pair of broth-
ers.

Pari passu. With an equal pace.

Pariter pax bello. Peace is produced by
war.

Particeps criminis. A partaker in the crime.

Per cent. By the hundred.

Passim. Every where.

Pater noster. Our father.

Pater patriæ. The father of his country.

Per annum. By the year.

Per diem. By the day.

Per se. By itself.

Perseveando. By perseverance.

Pluries. At several times.

Posse comitatus. The power of the country.

Posse videor. The appearance of being able.

Pasta. Afterwards.

Post factum, nullum consilium. After the deed is done, there is no use in consultation.

Post mortem. After death.

Postulata. Things required.

Prima facie. At the first view.

Primum mobile. The first cause of motion.

Primus inter pares. The first amongst his equals.

Principia non homines. Principles—not men.

Pro bono publico. For the public good.

Pro confesso. As if he conceded.

Pro et con. For and against.

Pro hac vice. For this turn.

Pro libertate patriæ. For the liberty of my country.

Pro tempore. For the time.

Pro re nata. As the occasion requires.

Pugnis et calcibus. With fists and feet.

Quantum. How much — The due proportion.

Quantum libet. As much as you please.

Quantum meruit. As much as he has deserved.

Quantum sufficit. A sufficient quantity.

Quid nunc. What now — What is the news?

Quid pro quo. What for what — An equivalent.

Qui facit per alium, facit per se. What a man does by another, he does through himself.

Qui non negat, fatetur. He who does not deny, virtually confesses.

Qui non proficit, deficit. He who does not advance, goes backward.

Qui prior est tempore, potior est jure. He who is first in point of time, has the advantage in point of law.

Qui tam. Who as well.

Qui transtulit sustinet. He who has borne them, sustains them.

Quoad hoc. As far as this.

Quo animo? With what mind?

Quo jure. By what right.

Quorum. Of whom — A sufficient number to proceed in business.

Quorum pars fui. Of whom I was one.

Quota. How much — How many.

Quo warranto. By what warrant.

Re infecta. The thing not done.

Respondeat superior. Let the principal answer.

Republica. The general interest.

Salvo jure. Saving the right — A clause of exceptions.

Sanctum Sanctorum. The most holy place.

Scire facias. Cause it to be known.

Secundum artem. According to art.

Secundum formam statuti. According to the form of the statute.

Seriatim. According to place or security.

Sic transit gloria mundi. Thus passes away the glory of the world.

Sicut ante. As before.

Sine cura. , Without charge.

Sine die. Without a day specified.

Sine dubio. Without doubt.

Sine invidia. Without envy.

Sine odio. Without hatred.

Sine qua non. That without which a thing cannot take place.

Sola nobilitas virtus. Virtue alone is true nobility.

Suaviter in modo. Agreeable in manner.

Sub judice. Under consideration.

Sub pœna. Under a penalty.

Sub silentio. In silence.

Sub rosa. Under the rose.

Succedaneum. A substitute.

Sui generis. Of its own kind.

Summum bonum. The chief good.

Supersedeas. You may remove or set aside.

Super subjectam materiam. On the matter submitted.

Super visum corporis. Upon a view of the body.

Te Deum (laudamus.) Thee, Lord, (we praise.)

Tempus omnia revelat. Time reveals all things.

- Terra incognita.* An unknown land.
- Toto cælo.* As far as possible.
- Toties quoties.* As after as.
- Tuebor.* I will defend.
- Ubi jus incertum, ibi jus nullum.* Where the law is uncertain, there is no law.
- Ubi libertas, ibi patria.* Where liberty dwells, there is my country.
- Ult — ultimus.* The last.
- Utile dulci.* The useful with the agreeable.
- Vade mecum.* Go with me.
- Venditioni exponas.* You shall expose for sale.
- Venire facias.* You shall cause, or order to come.
- Veni, vidi, vici.* I came, I saw, I conquered.
- Verbatim et literatim.* Word for word, and letter for letter.
- Veritas vincit.* Truth conquers.
- Versus.* Against.
- Veto.* I forbid.
- Via.* By the way of.
- Vice versa.* The terms being changed.
- Vide.* See. *Vide ut supra.* See the preceding statement.
- Vide et crede.* See and believe.

Vi et armis. By force and arms.

Vigil et sanctum. Watchful and holy.

Viva voce. With the voice.

Vox populi, vox Dei. The voice of the people is the voice of God.

Vincit amor patriæ. The love of my country overcomes.

Vincit omnia veritas. Truth conquers all things.

Vincit veritas. Truth prevails.

Vis inertia. The power of inertness.

Vivat Respublica. May the Republic long continue.

FROM THE FRENCH.

Avalanche. A snow slip, a vast body of snow that slides down a mountain's side.

A fin. To the end.

A la mode. According to the fashion.

Beau monde. The fashionable world.

Bon mot. A witty repartee.

Bon ton. Fashion.

Bon hommie. Good nature.

Canaille. The rabble.

Cap a pie. From head to foot.

Carte blanche. Unconditional terms.

Coup de main. A dexterous enterprise.

- Coup d'essai.* An attempt.
- Corps diplomatique.* The diplomatic body.
- Chef d'œuvre.* A master piece.
- Comme il faut.* As it should be.
- Debut.* First appearance.
- Depot.* A store or magazine.
- De mal en pis.* From bad to worse.
- Dernier resort.* The last resource.
- Dieu et mon droit.* God and my right.
- Droit des gens.* The law of nations.
- En ami.* As a friend.
- En avant.* March on.
- En masse.* In a body.
- Esprit de corps.* The spirit of the body.
- En foule.* In a crowd.
- Ennui.* Lassitude.
- Faux pas.* A false step.
- Femme couvert.* A married woman.
- Femme sole.* An unmarried woman.
- Fille de chambre.* A chambermaid.
- Fort.* Chief excellence.
- Gens d'armes.* Police soldiers.
- Honi soit qui mal y pense.* Evil be to him
that evil thinks.
- Hors de combat.* Out of condition to fight.

- Hotel Dieu.* A hospital.
- Jeu de mots.* Play upon words.
- Jeu d' esprit.* A witticism.
- Jet d' eau.* A waterspout.
- Mauvaise honte.* False shame.
- Misnomer.* Using one name for another.
- On dit.* Merely a loose report.
- Par excellence.* By way of eminence.
- Penchant.* Propensity, inclination.
- Promenade.* A fashionable place for walking.
- Sans souci.* Free and easy.
- Sans changer.* Without changing.
- Sang froid.* With indifference.
- Soi distant.* Self-styled.
- Tout bein ou rien.* The whole or nothing.
- Tout ensemble.* The whole taken together.
- Tout mieux.* So much the better.
- Tout pis.* So much the worse.
- Tete a tete.* In close conversation
- Unique.* Singular, extraordinary.
- Vedettes.* Sentinels on horseback.
- Voir dire.* A witness is examined upon a
voir dire, when he is sworn and examined
whether he be not interested in the cause.

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TRANSLATION.

It has been made a question, whether good poetry be derived from nature or from art. For my part, I can neither conceive what study can do without a rich natural vein, nor what rude genius can avail of itself: so much does the one require the assistance of the other, and so amicably do

they conspire *to produce the same effect*. He who is diligent to reach the wished-for goal, has done and suffered much when a boy; he has sweated with heat and shivered with cold; he has abstained from love and wine: he who sings the Pythian strains, was first a learner, and in awe of a master. But *in poetry* it is now enough for a man to say; "I make admirable verses: a murrain seize the hindmost: it is scandalous for me to be out-done, and fairly to acknowledge that I am ignorant of that which I have never learned."

FRENCH.

EXTRACT FROM THE FIFTH BOOK OF TELEMACHUS.

Un conquérant, enivéré de sa gloire, ruine presque autant sa nation victorieuse que les nations vaincues. Un prince qui n'a point les qualités nécessaires pour la paix, ne put faire goûter à ses sujetes les fruits d'une guerre heureusement finie: il est comme un homme qui défendrait son champ contre son voisin, et qui usurperait celui du voisin même, mais qui ne saurait

ni labourer ni semer pour recueillir aucune moisson. Un tel homme semble né pour dé truire, pour ravager, pour renverser le monde, et non pour rendre un peuple heureux par un sage gouvernement.

EXPRESSED IN STENOGRAPHIC LANGUAGE.

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TRANSLATION.

A conqueror, intoxicated with his glory, almost ruins his victorious nation as the

vanquished nations. A prince who has not the necessary qualifications for peace cannot cause his subjects to taste the fruits of a war happily finished: he is like a man who would defend his field against his neighbour, but who would neither know how to till, to sow, nor to gather any harvest. Such a man seems to be born in order to destroy, to ravage, to overturn the world, and not to render a people happy by a wise government.

The following fable shows the accent as given by the French in conversation.

THE BUTTERFLY AND THE BEE.

Un Pa-pi-ill-on, pèr-shé sur les feu-ill
d.un bèl eu-ill-è van-tè t.a u- n.a-bè-ill la lon-
geur é la va-ri-é té de sè voi-yaj. J.é pa-sé
lè zalp; j.é èg-za-mi-né a-vèk sou-in tou lè
ta-blô, é tout lè skulp-tûr dè gran mê-tre: j.é
vu le va-ti-kan, le pap, é lè kar-di-nô: je.m
su-i pla-sé sur lè ko-lon d.èr-kul. Ma ptit
mi-gnon, peû tu.t van-té d.un n.o-neur san-
bla-ble? Ce n.è pâ tou; j.é vi-zi-té, a-vè
k.u -n.an-ti-èr li-bèr-té, tou lè jar-din ki.s son
pré-zan-té a ma vû dan mè voi-yaj; j.é ka-

rè-sé lè vi-o-lèt lè rôz é lè z.eu-ill-è. Kon-
vi-in, pti t.in-sèkt, ke.j ko-nè.l mond. la-bè-
ill, o-ku-pé, lu-i ré-pon-di froid-man: Vin
fan-fa-ron! tu â vu.l mond.; mè z.an koi
kon-sist la ko-nè-sâns ke tu an n.â? 'Tu
â vu un va-ri-é-té.d fleur; an n.â tu ti-ré
kèlk shôz d.u-till? Je su-i voi-ya-jeûz ô-si;
va, é re-gard dan ma rûsh: mè tré-zors t.a-
pran-dron, ke.l bu dè voi-yaj è de rkeu-ill-ir
dè ma-té-ri-ó, ou pour l.u-zaj é.l pro-fi d.la
vî pri-vé ou pour l.a-van-taj l.u-ti-li-té d.la
so-si-é-té. Un sô peu.s van-té.d.a-voir voi-
ya-jé; mè z.il n.i a k.un n.om de goû é de
di-sèr-ne-man, ki pu-is pro-fi-té.d sè voi-yaj.

EXPRESSED IN STENOGRAPHIC LANGUAGE.

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TRANSLATION.

A Butterfly, perched on the leaves of a fine pink, boasted to a Bee of the length and the variety of his travels. I have passed the Alps; I have examined with care all the pictures, and all the sculptures of the great masters: I have seen the Vatican, the Pope, and the Cardinals: I have placed myself

on the pillars of Hercules. My little darling, canst thou boast of such an honor? This is not all; I have visited with an entire liberty, all the gardens which presented themselves to my sight in my travels; I have caressed the violets, the roses and the pinks. Grant, little insect, that I know the world. The Bee, occupied, answered him coolly: Vain boaster! thou hast seen the world; but in what consists the knowledge which thou hast of it? Thou hast seen a variety of flowers; hast thou drawn any thing useful from them? I am a traveller also; go and look in my hive: my treasures will teach thee, that the object of travels is to collect materials, either for the use and the profit of private life, or for the advantage and utility of society. A fool can boast of having travelled, but it is only a man of taste and discernment, who can profit by his travels.

ITALIAN.

ITALIAN PROVERBS.

Aspettare e non venire; star in letto e non dormire; ben servire, e non gradire, son tre cose da morire.

Càsa fádda, vîgna pósta, nòn si paga quàn-
to còsta.

Nel móndo non è felice, se non quél che
muóre in fàsce.

La pósta è una spesa da príncipe, ed un
mestiére da facchíno.

Amór, e signoría non vóglión compag-
nía.

Passáto 'l perícolo, gabbáto 'l sánto.

Cent' óre di malinconía non pagáno un
quattríno di débito.

Chi ti fa carézze più che suóle, o t'ha
ingannáto, o ingannár ti vuóle.

E mégljo un buón amíco che cénto par-
énti.

I medici migliori sono la sobrietà, la
tranquillità e l' allegrezza.

Al credulo grandi spalle.

Il miele in bocca risparmia la borsa.

A piano a piano, si va lontano.

Le contese religiose son messe del diavolo.

EXPRESSED IN STENOGRAPHIC LANGUAGE

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A house built, and a vine planted are never sold for what they cost.

There's no one happy in this world, but he ~~that~~ dies in his cradle.

To travel post requires the purse of a prince, and the strength of a porter.

Love and greatness will not associate.

We think no more of vows when the danger is past.

A hundred pounds of sorrow will not pay an ounce of debt.

He who is fonder of you than usual, either has cheated you, or designs it.

A good friend is worth a hundred relations.

The best physicians are Dr. Diet, Dr. Quiet, and Dr. Merryman.

Quick believers need broad shoulders.

Honey in the mouth saves the purse.

Fair and softly goes far in a day.

Religious contention is the devil's harvest.

SPANISH.
FORTITUDE.

Los peligros, las desgracias, la necesidad, la injuria, y la pena, son mas, ó menos la suerte cierta de todo hombre que viene al mundo.

Por tanto ; oh hijo de la afliccion ! debes con tiempo fortalecer tu espiritu de valor, y paciencia para que puedas sostener con la correspondiente firmeza la parte de mal que respectivamente te haya tocado.

Así como el Camello sufre, y no se rinde á la sed, al trabajo, ni al calor en medio de los arenales del desierto ; así la firmeza de un hombre le sostendrá en todos los peligros.

Un noble espíritu desprecia la malicia de la fortuna ; la grandeza de su alma nunca es abatida.

Como no ha consentido que su felicidad dependiese de los favores de la fortuna, tampoco le alteran los reveses de ésta.

El está firme como un peñasco en la orilla del mar ; las olas le baten, pero no le mueven.

Su cabeza se eleva como una torre en lo alto de la montaña, y los dardos de la fortuna caen á sus pies.

En el instante del peligro le sostiene el valor de su corazon, y la firmeza de su espiritu le saca triunfante.

El encuentra las desgracias de esta vida, como un hombre que sale á una batalla, y vuelve con las palmas de la victoria en la mano.

Oprimido por las desgracias, la paz que reyna en su corazon le aligera el peso de ellas y su constancia las vence.

Pero el corazon cobarde de un hombre pusilánime le entrega á la ignominia.

No sabiendo sobrellebar la pobreza, se envilece hasta el abatimiento, y sufriendo con baxeza los insultos proporciona las injurias.

Como una caña es agitada por los soplos del viento, asi la sombra del mal le hace temblar.

A la hora del riesgo se halla embarazado y confuso; y en el dia de la desgracia, queda vencido, y la desesperacion se apodera de su alma.

EXPRESSED IN STENOGRAPHIC LANGUAGE.

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TRANSLATION.

Perils, and misfortunes, and want, and pain, and injury, are more or less the certain lot of every man that cometh into the world.

It behoveth thee, therefore, O child of calamity! earnestly to fortify thy mind with courage and patience, that thou mayest support, with a becoming resolution, thy allotted portion of human evil.

As the camel beareth labor, and heat, and hunger, and thirst, through deserts of sand, and fainteth not; so the fortitude of a man shall sustain him through all perils.

A noble spirit disdaineth the malice of fortune; his greatness of soul is not to be cast down.

He hath not suffered his happiness to depend on her smiles, and therefore with her frowns he shall not be dismayed.

As a rock on the sea-shore, he standeth firm, and the dashing of the waves disturbeth him not.

He raiseth his head like a tower on a hill, and the arrows of fortune drop at his feet.

In the instant of danger, the courage of his heart sustaineth him; and the readiness of his mind beareth him out.

He meeteth the evils of life as a man that goeth forth into battle, and returneth with victory in his hand.

Under the pressure of misfortunes his calmness alleviates their weight, and his constancy shall surmount them.

But the dastardly spirit of a timorous man betrayeth him to shame.

By sinking under poverty, he stoopeth down to meanness; and by tamely bearing insult, he inviteth injuries.

As a reed is shaken by the breath of the air, so the shadow of evil maketh him to tremble.

In the hour of danger, he is embarrassed and confounded; in the day of misfortune he sinketh, and despair overwhelmeth his soul.

GERMAN.
THE FUNERAL KNELL.

Von dem Dome,
Schwer und bang,
Tönt die Glocke
Grabgesang.

- 5 Ernst begleiten ihre Trauerschläge
Einen Wanderer auf dem letzten Wege.

- Ach! die Gattin ist's, die theure,
Ach! es ist die treue Mutter,
Die der schwarze Fürst der Schatten,
10 Wegführt aus dem Arm des Satten,
Aus der zarten Kinder Schaar,
Die sie blühend ihm gebär,
Die sie an der treuen Brust
Wachsen sah mit Mutterlust —

- 15 Ach! des Hauses zarte Bande
Sind gelöst auf immerdar,
Denn sie wohnt im Schattenlande,
Die des Hauses Mutter war;
Denn es fehlt ihr treues Walten,

- 20 Ihre Sorge wacht nicht mehr;
An verwaister Stätte schalten
Wird die Fremde, liebeleer.

EXPRESSED IN STENOGRAPHIC LANGUAGE.

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TRANSLATION.

- From the dome
Tolls the bell,
Dull and heavy,
The fun'ral knell;
5 Sad its solemn notes accompany
Some poor wanderer on his last way.
Alas! it is the wife—the dear one!
Alas! it is the tender mother!
Whom the Prince of shadows doth convey
10 From her husband's arms away;
From the group of tender children dear,
Which blooming, unto him she bare,
And, growing, on her faithful breast,
Watch'd with a mother's interest.
15 Alas! each soft and tender bond
Now for evermore is loose;
For she dwells in the shadow-land,
Who was the mother of the house:
For her faithful rule is wanting,
20 And no more doth watch her care;
In the orphan'd place, a stranger,
Void of love, will domineer.

GREEK.

LAMENT OF ANDROMACHE OVER THE DEAD
BODY OF HECTOR.—*Iliad*, B. XXII.

Ἐκτορ, ἐγὼ δύστηνος! ἣν ἄρα γεινόμεθ' αἶσῃ
ἀμφοτέροισι, σὺ μὲν ἐν Τροίῃ Πριάμου κατὰ δῶμα,
αὐτὰρ ἐγὼ Θήβῃσιν ὑπὸ Πλάκῃ ὑληέσσει,
ἐν δόμῳ Ἡετίωνος, ὃ μ' ἔτρεφε τυτθὸν ἐοῦσαν,

δύσμορος αἰνόμορον · ὥς μὴ ὥφελλε τεκέσθαι! 5
 νῦν δὲ σὺ μὲν Ἀΐδαο δόμους, ὑπὸ κεύθεσι γαίης,
 ἔρχεαι, αὐτὰρ ἐμὲ στυγερῶ ἐνὶ πένθει λείπεις
 χήρην ἐν μεγάροισι · πάϊς δ' ἔτι νήπιος αὐτῶς,
 ὃν τέκομεν σὺ τ' ἐγώ τε, δυσάμμοροι · οὔτε σὺ τούτῳ
 ἔσσεαι, Ἑκτορ, ὄνειαρ, ἐπεὶ θάνες, οὔτε σοὶ οὔτος. 10
 ἦν γὰρ δὴ πόλεμόν γε φύγη πολύδακρυν Ἀχαιῶν,
 αἰεὶ τοι τούτῳ γε πόνος καὶ κήδε' ὀπίσσω
 ἔσσοντ' · ἄλλοι γάρ οἱ ἀπουρίσσουσιν ἀρούρας.
 ἦμαρ δ' ὄρφανικὸν παναφήλिका παῖδα τίθησιν ·
 πάντα δ' ὑπεμνήμυκε, δεδάκρυνται δὲ παρειαί. 15
 δευόμενος δέ τ' ἄνεισι πάϊς ἐς πατρὸς ἐταίρους,
 ἄλλον μὲν χλαίνης ἐρύων, ἄλλον δὲ χιτῶνος ·
 τῶν δ' ἐλεησάντων κοιτύλην τις τυτθὸν ἐπέσχεν,
 χεῖλεα μὲν τ' ἐδίην', ὑπερώην δ' οὐκ ἐδίηεν.
 τὸν δὲ καὶ ἀμφιθαλὴς ἐκ δαιτύος ἐστυφέλιξεν, 20
 χερσὶν πεπληγῶς καὶ ὄνειδείοισιν ἐνίσσων ·
 ἔρῳ οὕτως · οὐ σός γε πατὴρ μεταδαίνυται ἡμῖν.
 δακρυόεις δέ τ' ἄνεισι πάϊς ἐς μητέρα χήρην,
 Ἀστυάναξ, ὃς πρὶν μὲν ἐοῦ ἐπι γούνασι πατρὸς
 μυελὸν οἶον ἔδεσκε, καὶ οἶων πίονα δημόν · 25
 αὐτὰρ ὅθ' ὕπνος ἔλοι, παύσαιτό τε νηπιαχεύων,
 εὔδεσθ' ἐν λέκτροισιν, ἐν ἀγκαλίδεσσι τιθήνης,
 εὐνῇ ἐνὶ μαλακῇ, θαλέων ἐμπλησάμενος κῆρ ·
 νῦν δ' ἂν πολλὰ πάθῃσι, φίλου ἀπὸ πατρὸς ἁμαρτῶν,
 Ἀστυάναξ, ὃν Τρῶες ἐπὶ κλησὶν καλέουσιν · 30
 οἷος γὰρ σφιν ἔρυσσὸ πύλας καὶ τείχεα μακρὰ.

νῦν δέ σε μὲν παρὰ νηυσὶ κορωνίσιν, νόσφι τοκῆων,
αἰόλαι εὐλαὶ ἔδονται, ἐπεὶ κε κύνες κορέσωνται,
γυμνόν· αἰτάρ τοι εἴματ' ἐνὶ μεγάροισι κέονται,
λεπτὰ τε καὶ χαρίεντα, τετυγμένα χερσὶ γυναικῶν. 35
ἀλλ' ἦτοι τὰδε πάντα καταφλέξω πυρὶ κηλέῳ,
οὐδὲν σοίγ' ὄφελος, ἐπεὶ οὐκ ἐγκείσεται αὐτοῖς,
ἀλλὰ πρὸς Τρώων καὶ Τρωϊάδων κλέος εἶναι.

Ὡς ἔφατο κλαίουσ'· ἐπὶ δὲ στενάχοντο γυναῖκες.

EXPRESSED IN STENOGRAPHIC LANGUAGE.

ἡ. / ὅ. / .-| .-! . / ὅ. .-σ. |
 . -
σ. | / . . σ. ἡ ὅ | / . ἡ / . σ. . ἡ |
 / . σ.
ἡ. | / ὅ. | ἡ. - . ὅ ἡ. ἡ. ὅ. . ὅ. - -
 ὅ / . σ. | . ὅ. - . σ | / \ | . ὅ. ὅ
 - - ὅ
/ . - σ. / . - . ὅ. σ. / . ὅ . - σ . \ ὅ ὅ
 | ἡ. - | . !
ὅ. ὅ / . σ. ὅ . / . / . σ. - ἡ.
 ἡ. | - . ὅ. -
/ ὅ. ἡ. | / σ - | . ὅ. ὅ. ἡ. ὅ. | .
 ὅ. ἡ. -
ὅ. / ὅ ὅ σ. ὅ. / . - ἡ. - / | . ὅ. ἡ. -
 . | -
ὅ | ἡ. σ. ὅ . | ὅ. | / . - σ. σ. / . . |
 - | . | .

—: . ḥ/ ḥ:/ ḡ. ḡḥ— ..l' —:
 ..l.—' 10

ḥ ḡ/ / ḡ.ḡḥ.ḥ ḡ \.ḡ ḡ.ḡ/ḥ/ḥ
 ḡḥ.ḥ

ḡ. l. l..l. ḡ ḡ.ḥ.— ḥ. ḡ/ .ḡ.—
 —.ḥ ḡḡ. ḡ/ . ḡ../.—..ḥ
 /../.—'

ḡ/ / .Ḥḥ.ḥ.ḥ ḡḥ\ḡḥ ḡ/ḥ
 lḡ.—ḥ

ḡḥ/ / .ḡḥḥḥ.ḥ /ḡḥ.ḥ/ḥ. /
 ḡ/ḡḡ. 15

/ḡḥḥ.— / l ḥ.— ḡ.— — ḡ/ḡ.—
 lḡ/..—

ḡḡ.ḥ ḥḥ ḡḡḥ.— /..ḥ ḡḡ.ḥ /
 ḡḥ.ḥ.—

l.ḥ / ḡḡ.—ḥ.ḥ ḥ.l.ḡḥ l.— l.ḡ.ḥ
 .ḡḡḥ.—

ḡḡḡ ḥḥ l ḡḥ.ḥ .ḡ/ḡḥ ..ḥ
 /ḡḥḥḥ

l.ḥ / ḥ. ḥḡḡḡ.— ḥ /ḡḡ.—
 —l.\ḡḡ.—ḥ 20

ḡḡḥ.ḥ ḡ.ḡḡḡ.— ḥ. ḥ./ḡḡḡ.—ḥ
 ḥ.—ḥ

// ..l.— .. —.ḥ ḡ/ḡ ḡḡ/ḡḥ.ḥ
 ḡḥ.ḥ

·66· 9/- 1/..· ˆ· 1/·1/.. ˆ6·-
 ··ˆ·1
 ·- \1. ˆ6·..- ·9· / -1·ˆ·ˆ·1.
 ˆ·ˆ·ˆ·-1

TRANSLATION.*

O, Hector! *now indeed am* I wretched! truly to a similar
hard fate were we born

Both; thou in Troy, in the palace of Priam,

And I at Thebé, under the woody Placus,

In the mansion of Æetion, who brought me up from tender
 age—

A luckless *parent*, an unhappy *child*! Oh! that he had never
 begot me! 5

But now to the realms of Hadés, beneath the gloomy cav-
 erns of the earth,

Art thou gone, and me, in cheerless sorrow dost thou leave,

A widow in thy palace; but thy son *is* yet an infant quite,

Whom we begot, thou and I unfortunate: no more to him
 wilt thou,

O, Hector! be a helpful-boon, since thou art dead; nor he
 to thee, 10

For even although he should escape the tear-fraught war of
 the Achæans,

Always to him, at least, would toil and sorrows afterwards

Remain, for others will partition out his lands.

The day that makes a boy an orphan, leaves him friendless;

He is ever dejected, and his cheeks are always moist with
 tears; 15

In want, the boy goes to his father's *former* friends,

* In this extract from Homer I have, with a slight variation, adopted the translation of PATRICK S. CASSERLY, whose talents as a linguist are too well known to require comment.

One plucking by the cloak, another by the robe, *he holds*.
 Some one of the *more* compassionate a little cup vouchsafes,
 His lips indeed he moistens, but the palate he does not wet.
 Him, also, a boy whose parents are living, from the banquet forcibly drives, 20
 With hands smiting, and with scoffs deriding him;
 "Go to the mischief! thus beaten; thy father, at least, does not sup with us!"
 Then, in tears, the boy *disconsolate* returns to his widowed mother;—
 My poor Astyanax! who heretofore indeed, on the knees of his father,
 Used to eat marrow only and the rich fat of sheep: 25
 But when sleep would come upon him, and he would cease from his childish sports,
 He used to sleep on *soft* couches in the arms of his nurse;
 On downy bed, having *his little* heart satisfied with delights;
 But now he suffers much, bereaved of his dear father;
 Oh Astyanax! whom the Trojans thus call by name, 30
 As *his father* alone for them used to defend their gates and lengthened walls;
 But now, thee, O *Hector*! near the hollow ships, apart from thy parents,
 The tortuously-variegated worms *will* devour, after the dogs will have satiated themselves
 On *thy* naked *body*; but thy *destined* garments in the palace lie,
 Both finely wrought and beautiful, elaborated by woman's hands: 35
 All these, nevertheless, I shall consume in the destructive fire;
 To thee, at least, they are no advantage, since in them thou dost not lie,
 But in the presence of the Trojans and the Trojan dames, let them be *burned* to thy honor.
 Thus she lamented in her grief; and with her, the women responsive wept.

HEBREW.

PROPHETIC VIEW OF A DESOLATED COUNTRY.—*Jer.* iv : 23—28.

23 רֹאִיתִי אֶת־הָאָרֶץ וְהִנֵּה־תָהוּ וּבָהוּ
וְאֶל־הַשָּׁמַיִם וְאֵין אוֹרָם :

24 רֹאִיתִי הַהָרִים וְהִנֵּה רַעֲשִׁים
וְכָל־הַגְּבוּעוֹת הִתְקַלְּקְלוּ :

25 רֹאִיתִי וְהִנֵּה אֵין הָאָדָם

וְכָל־עוֹף הַשָּׁמַיִם נָדְדוּ :

26 רֹאִיתִי וְהִנֵּה הַבְּרָמָה הַמְדַבֵּר

וְכָל־עֲרֵיו נִתְצוּ מִפְּנֵי יְהוָה

מִפְּנֵי חֲרוֹן אַפּוֹ :

27 כִּי־כֹה אָמַר יְהוָה

שָׁמָּה תִּהְיֶה כָל־הָאָרֶץ

וְכָל־הָאֲשֶׁה :

EXPRESSED IN STENOGRAPHIC LANGUAGE.

- \.9.9\ \.9.7-7.0.9\ 7-7.9-7. 7.7/ 23
 10.7.7. 0.7. 0.7.7.9-6.7.
 0.7.7./ 9.0.9\ 0.7.9.9 7.7/ 24
 1\.6.7.6.7.9 7.7.9.9-6.7./
 0.7.9 0.7. 7.0.9\ 7.7/ 25
 1\./7.0 0.7.7.9 7.7.6.7.
 /9.7.0.9 6.0.7.9 9.0.9\ 7.7/ 26
 9\.9.7. 0.9.0 7.7.0 7.7.6.7.
 1\.9 7.7.9 0.9.0
 9\.9.7 /7. 9.7.7 27
 7-7.9-6.7 9.7.9.7 9.0.0.
 19.7. 6 9.6.7.

TRANSLATION.

- 23 I saw the earth, and behold, it was empty and void,
 I gazed to heaven, and there was no light.
 24 I looked to the mountains, and they shook,
 And all the hills moved lightly.
 25 I beheld and there was no man,
 And the fowl of heaven fled.
 26 I beheld, and lo, the fruitful garden had become a wilderness,
 And all her cities were consumed before the presence of Jehovah,
 Even before the presence of his fierce anger.
 27 For the Lord said,
 The whole land shall be desolate,
 Yet will I not make a full end.

SPEECH OF LORD ASHBURTON.

[The following speech, on the treaty between England and America, was delivered in Faneuil Hall, Boston, August 27th 1842. Reported by the author.]

σ/ σ// υ γυ|6σσ

Ι ο6 α Λο6| V σ Ι. σσ σ-6\ 9V υ Τ \Τ -σ96. α| . σ σ| '9. Ι. 9 Τ .9/υ|. \ γ/υ) -. γ/6. υσ/ / 'σ/υσ ΤΤΤ υ Τ V' Τ | γ\ σ -9-6 ΤΤΛυ Ι. 'σσ Τ Τ σ9/υ| υ||υ Ι. 'Λ| ο . ο'σ Ι. Τ 'υ| Τ|| 9- α ΤΤΛ/6. 'γ-Τ/ υ -//6. υ. 96- - σ/ V V Τ 'σσ- συ\ Τ Τ6συ \ Τ 'αυ//. ο-Τ' Τυ Τ .6/ ο//6 / 69/| V 9/ υ Τ 96σ/ -9| . 96/ Τ' /σ) \ Τ6 9/| /Τ V Τ γ/ ου|. υ V Τ σ/6/| Ι - ο \6υ)- ο . 96\ Ι. 'ο|| V. 6V \ .υV-6 α υ γ ο6 Ι. σσ Τ . σ| Τ 996 \ α-Τυ 'υ | 9/Τυ .ο-Τυ . 6υ ου|Τ/ υ .υ99. /9| α|συ Τ υ Τ σ|/ ου|. 9- α \υ6. ο6-Τ/ .υ γ/υ/ .υ/96 υ ΤΤΛ/|. Ι. 9| 9/Τ υ .υ |σ- ο6ο6/|. Ι. '6' 'υ. 'σσ-Τ. Τ σ' α -Τ/ υ Τ 9/Τ \ 'υ. 'σ/ου ΤΤυ |σ/Τ Τ ου|. ο . 9 Τ .υ/ Ι. /9-Τυ|

[illegible][illegible]

[illegible]

TRANSLATION.*

MR. MYR N GNTLMN,

T wl b dfelt fr m to mk mslf hrd n ths
vst asmbly, bt I am mst apy to h th oprtnty
f grng so gdly a'nmr f Amren ctzns n ths

* In this example the vowels are omitted, except at the beginning and end of the words, as they are used in the Stenographic language.

fre St; t gvs m spel stsfctn to anne th th mprnt ngtn to fet w, I cm to th Untd Sts, hs b stsfctly adjstd, n asrdly, no plc s mr ft fr th annemnt f th stlmnt f th "bndry qstn" thn th old Crdl f Lbrty. Fr hr n ths hlwd spt I bld th dwnng f stl brtr dys fr ths grt entry, n fr th wrld. T s w flngs w I blv to actt evry lvr f unvrsl p n g wl to mn, th I mt th ppl f Bstn on th prsnt oc-sn. A lng cntstd n unhpy dspt btwn ths ntn n th mthr entry hs b fnly clsd on grnds onrbl n stsfctry to bth prts, n on trms clcltd to ala any anmsty th ma hv xstd n th brst f any Amren ctzn twrds th entry w I h th onr to rprsnt.

T ws m apns to fnd n yr dstngsd flw ctzn, Mr. Wbstr, a clbrtd sttsmn, w, wl h mntnd th onr, nd cntndd fr th rgts f s own entry, ws nt nsnsbl to th grt ntrsts cnctd w th p f th wrld; n gntlmn, it s b m g frtn to arng th mprnt ngtn w brght m to yr fre n apy entry, n a mn'r mst agrbl to m, n s I umbly trst wl prv stsfctry n bnfel to l. I m nw abt to rtn to m om fr th prps f lyng bfr m svrgn n flw cntrmn th apy issu to w th ngetns h b brgt, n I nw frvntly trst th th crdl g flng w xsts btwn Englnd n Amrc, wl b chrshd b ths grt ppl to th rm-tst gnrt'n, n I asr y t shl b m rnst ndvr, so fr s s cnsstnt w th onr n rgts f m wn entry, to cntrbt to thr bng reprtd.

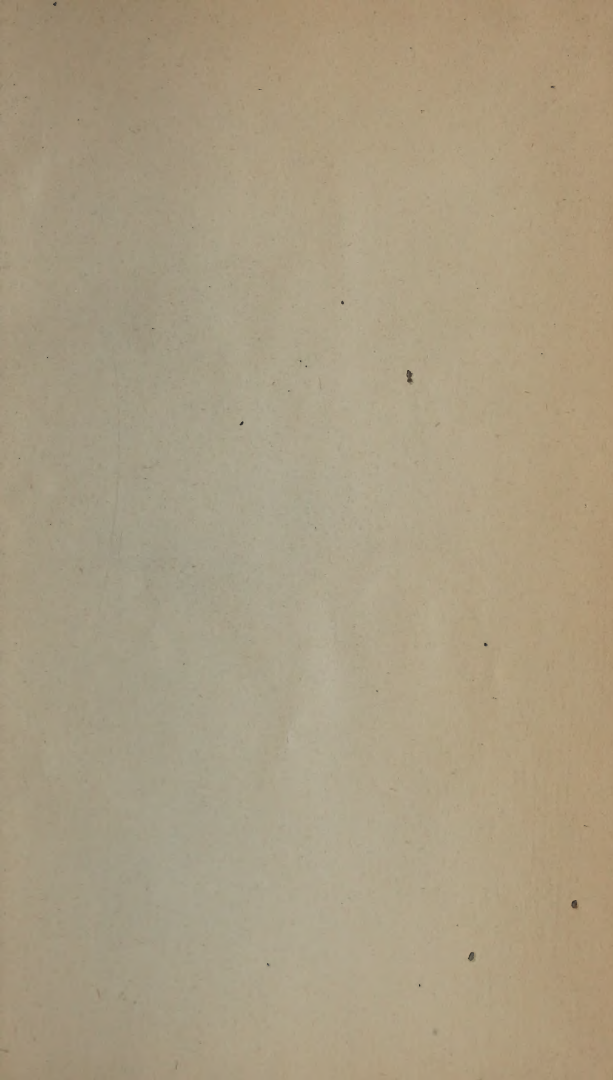
I trst th ctzns f Bstn wl accept th xprsn f m grtted, n blv tht I h nt b nsnsbl to th frndly flng w s b so erdly mnfstd twrds m drng m shrt rsdnc amg thm. T s nw smthng lk hlf a entry sinc I frst vstd ths cty, n frm th da to th prsnt or, I h rgrdd th prgrs f th rts, f scnc, n f fre prncpls amng y, w th mst lvly ntrst. Wn I arvd n y entry at ths advncd prd f m lf, I flt th a grt rspnsblty ws rstng upn m; bt th lbr I h to prfrm s acmplshd, n I cn nw rtn to Englnd, n to m knrd, w th plsng reletn f y kindns to m, n w th flst asrnc th evry obstcl wl b rmvd, w's hthrt obstretd th two mst pwrfl ntns on th glb, frm ndlgng thr knnd n ntrl smpths twrds ech othr, n xrtng thr nflnc fr th amlrtn of th umn rc, n th advncemnt f fre prncpls n eql rts. Mst dvtly d I op th a ws n lblrl pley ma b adptd b l ntns, n th nltd sttsmn n lgsltrs ma net sch lws s ma scr jstc to all, n thrby xtnd th blsngs f cvl n rlgslbrty thrght th wrld.

POPE TO ATTERBURY.*

〰 〰 / • 〰 / | . / — • 9 / 〰 / 〰
 T 〰 〰 • V 〰 6 9 | 6 T | 〰 〰 / 〰
 〰 〰 9 / 〰 〰 9 / 〰 〰 〰 V 〰 / 〰 〰

* This charming and interesting letter is universally admired. It was written about a month before Atterbury, bishop of Rochester, was sent into banishment.

וּבְשִׁמְךָ בְּלִי אֵל לֵ. כֵּן / • בְּשִׁינָה וּבִלְ
 שֵׁן / • שִׁינָה • כִּי \ / אֶת כִּי בְּלִי
 .וְכֵן תִּבְרָא / תִּבְרָא כֵּן אֶל -
 לֵ. כֵּן / לֵ. כֵּן / כֵּן • .לֵ. וְכֵן \ תִּבְרָא
 כֵּן / \ כֵּן כֵּן / כֵּן כֵּן / אֶת \ תִּבְרָא
 כֵּן / לֵ. כֵּן \ / \ כֵּן • שִׁינָה \
 תִּבְרָא בְּלִי לֵ. וְכֵן • כֵּן / כֵּן - אֶת /
 / כֵּן • כֵּן אֶת / כֵּן • // כֵּן \
 • כֵּן אֶת \ כֵּן / אֶת / אֶת כֵּן / אֶת
 כֵּן / כֵּן • אֶת תִּבְרָא • .אֶת / אֶת
 תִּבְרָא בְּלִי \ כֵּן אֶת תִּבְרָא \ תִּבְרָא \ כֵּן /
 אֶת אֶת כֵּן / לֵ. / תִּבְרָא בְּלִי כֵּן אֶת
 אֶת אֶת / כֵּן כֵּן / אֶת / כֵּן / כֵּן
 תִּבְרָא כֵּן / לֵ. תִבְרָא \ כֵּן כֵּן אֶת
 / כֵּן אֶת כֵּן • כֵּן אֶת • כֵּן / אֶת /
 כֵּן אֶת / לֵ. / כֵּן \ אֶת כֵּן בְּלִי -
 כֵּן / כֵּן / כֵּן - \ • / \ • כֵּן
 כֵּן בְּלִי • כֵּן / / כֵּן • אֶת תִּבְרָא
 תִּבְרָא / - תִּבְרָא בְּלִי בְּשִׁינָה לֵ:
 בְּשִׁינָה לֵ. כֵּן אֶת \ לֵ. תִבְרָא / אֶת
 כֵּן / כֵּן / אֶת \ אֶת אֶת כֵּן /
 לֵ. בְּלִי / כֵּן • כֵּן אֶת לֵ. תִבְרָא /
 כֵּן / כֵּן / אֶת • אֶת / אֶת / אֶת
 כֵּן / אֶת / אֶת / אֶת / אֶת / אֶת
 כֵּן / אֶת / אֶת / אֶת / אֶת / אֶת





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